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In Noise

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April 2–8, 2003 • Vol. 37, No. 27 • FREE

# GUARDIAN

The Best of the Bay ... Every Week

## THE NEW VIETNAM

The United States is bogged down — again — in the wrong war, with dead soldiers, dead civilians, and an international political mess. And there's no exit strategy [p.20]. Plus: Bikes not bombs [p.21], the disaster that is S.F.'s Police Commission [p.22], and Nancy Pelosi's unconscionable support for the war [p.11]

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in this  
issue

Paul Valley, a reporter for the *Independent* of London, has an interesting analysis of the way the war in Iraq is going. U.S. and British troops, he noted, are in a state of high alarm over the suicide car bombing that killed four soldiers Saturday. They worry, commanders say, that Iraqi troops could launch attacks from ambulances, or after pretending to surrender.

"The problem," Valley wrote, "is that regarding every woman on a donkey as a potential threat from now on is not likely to do much in the battle for Iraqi hearts and minds."

In fact, just the opposite is happening. Former United Nations secretary general Boutros Boutros-Ghali issued a statement this week warning that the war was strengthening Islamic fundamentalism. "The war corresponds to the dialectic of the fundamentalist, who says there is a crusade against the Islamic world," he noted.

Robert Fisk goes further. As he reports on page 20, President George W. Bush has done something nobody else in the world has been able to do: he's turned Saddam Hussein, a nearly universally despised tyrant, into a martyr.

The bottom line: Just about everything is going wrong with this war, and it doesn't look like it's going to get much better anytime soon. Iraq is becoming the new Vietnam.

You have to wonder what the geniuses in the White House and the Pentagon were thinking. Did they really believe the Iraqi people would welcome U.S. troops as "liberators?" Did they really think Saddam would send his soldiers to fight the much better-equipped invaders in traditional open battlefields, where high-tech weapons and air power would be a decisive factor? Doesn't anyone in Washington remember what happened the last time the United States sent this many troops into battle under rough conditions in a hostile country?

Do they think now that they can bomb Iraq into submission by leveling large parts of Baghdad — and then somehow install "democracy" in that country?

Do the executives of all of those oil companies that want to take over Iraq's wells have any idea how hard it will be to operate in a country that will remain a war zone for a long time to come?

There are no good or easy occupations — and this one is going to be really, really bad. Because even if the United States wins the war — and ultimately, that will be the outcome — we're not going to win the peace.

Tim Redmond  
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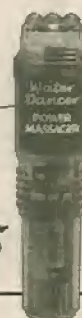
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**Bikes not bombs** Antiwar movement achieves critical mass on the streets of San Francisco every weekday. By Steven T. Jones (p.21)

**When speech isn't free** *Chronicle* writer gets punished for antiwar political activity. By Steven T. Jones (p.22)

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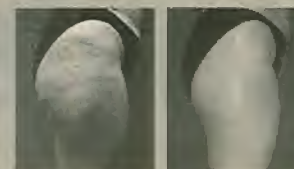
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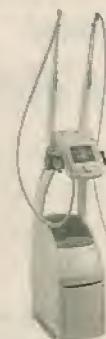
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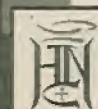
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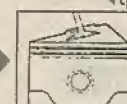
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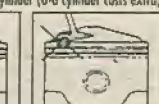
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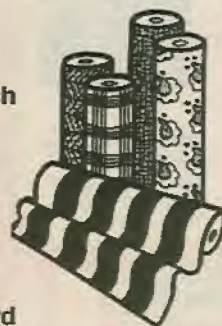
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## letters to the editor

### The right targets

As a participant in peace demonstrations for over 35 years, I offer the following:

Civil disobedience is powerful and effective when used well; however, it works better as a precision instrument than as a club; it must be properly aimed so one doesn't hit one's friends. Example: Thursday morning, as I left the BART station and asked some demonstrators on the sidewalk for an update, a man approached. He declared that he was anti-war, but he was furious about the blocked streets, as his gravely ill sister could not get to her doctor.

The most successful civil disobedience campaigns are aimed at specific targets directly related to the cause. We must remember that not all of the businesses downtown are part of the "machine." Some business must go on as usual, such as patients visiting doctors (and vice versa); attorneys defending clients, including wrongfully detained immigrants (and protesters); and, of course, emergency vehicles. Also, many workers cannot afford to lose even a single day's wages.

Let us embody our principles and conduct ourselves accordingly, and let us be considerate. Peace and good will must begin with ourselves. If we alienate our friends, we certainly won't persuade our opponents.

D.C. Brown  
San Francisco

### Wasted police overtime

When I got off work tonight (about 7:30 p.m.), I saw no more than 20 protesters, on the corner of 22nd and Valencia, being followed by ten police vehicles, each filled with three police officers. The protesters were on the sidewalk.

What I saw made me concerned that our police force may be milking this opportunity to get overtime. I saw joking and smiling police (they were joking and smiling) driving around wasting my tax dollars. This war is already going to cost taxpayers plenty in the form of military weapons, troop transportation, military paychecks, and infrastructure to Iraq. I certainly hope that what I saw was an isolated incident. I hear the protesters are costing us money, but what I saw was wasteful on the part of the police.

Sherri Norris  
San Francisco

### Unbalanced coverage

I just want to thank you for providing what the *San Francisco Chronicle* and local TV news stations apparently couldn't provide: accurate, balanced coverage of the protests that took place last week in San Francisco.

On Friday, I came close to being arrested when the San Francisco Police Department, San Francisco Sheriff's Deputies, and the California Highway Patrol all converged, from both sides, on a group of protesters who were walking down the sidewalk past the Crocker Galleria. I managed to avoid being trapped by the cops and stood watching as the protesters were arrested.

The police formed a perimeter of billy club-wielding officers about 50 feet from the trapped protesters. I was standing outside this perimeter when I saw a member of the Channel 5 News crew pass through it with his camera. He was on a first-name basis with one of the SFPD officers and was allowed to pass without a problem. Soon after, *Bay Guardian* reporter Steven T. Jones, along with an Associated Press reporter, pre-

sented his press credentials to the cops, but they refused to allow him or the A.P. reporter access to the scene.

I've never been much of a conspiracy theorist, but perhaps this example of the chummy relationship between the SFPD and the local corporate media begins to explain the ridiculously slanted coverage of the protests that was provided by the local media.

David Lane  
San Francisco

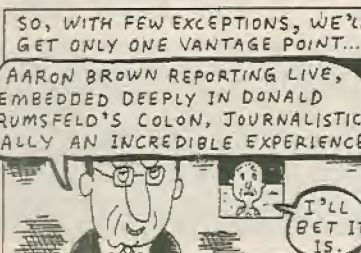
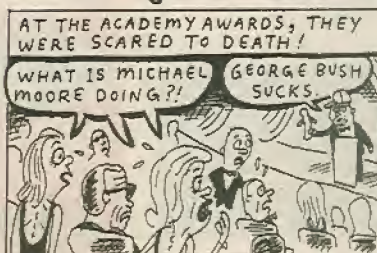
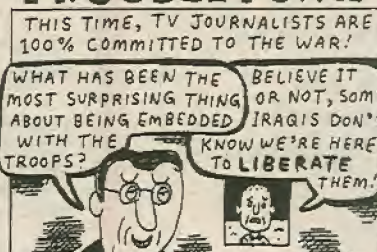
### Ordinary people

In the days since last week's massive anti-war protests in San Francisco, I have heard a range of unproductive and derogatory stereotypes used to describe the demonstrators. A casual perusal of Letters to the Editor in several papers reveals terms like "naive," "posers," "lawless," "uneducated," "lazy" and comments that they "didn't look like the hard-working type." Television newscasters repeatedly referred to demonstrators as "rioters" and even "the hydra." As someone who was arrested on Thursday (3/20/03), my experience was quite a bit different. I saw a broad range of people who would not conform to any ready-made category. I saw teenagers, grandmothers, professionals of all sorts, students, workers, soccer moms, and unemployed folks. I met people with more "radical" political views and others with more "moderate" views. I saw some who would fit in at any shopping mall or PTA meeting in America, and others with a less mainstream appearance. I met some who were seasoned activists, but many more who were participating in this kind of activity for the first time. Everyone I met believed in and practiced the principles of nonviolence. The disparaging stereotypes employed by critics of this demonstration give the impression that protesters represent a narrow, irrelevant, and tiny minority, but I experienced something very different. In short, we were a large group of rather ordinary people driven to extraordinary measures by an extraordinary situation. We could no longer stand by and watch as our leaders recklessly ignore the principles on which our country was founded.

Kysa Nygreen  
Berkeley

## TROUBLETOWN

BY LLOYD DANGLE



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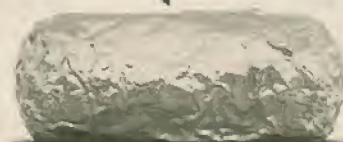
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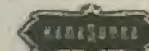
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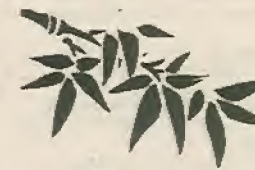
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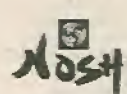
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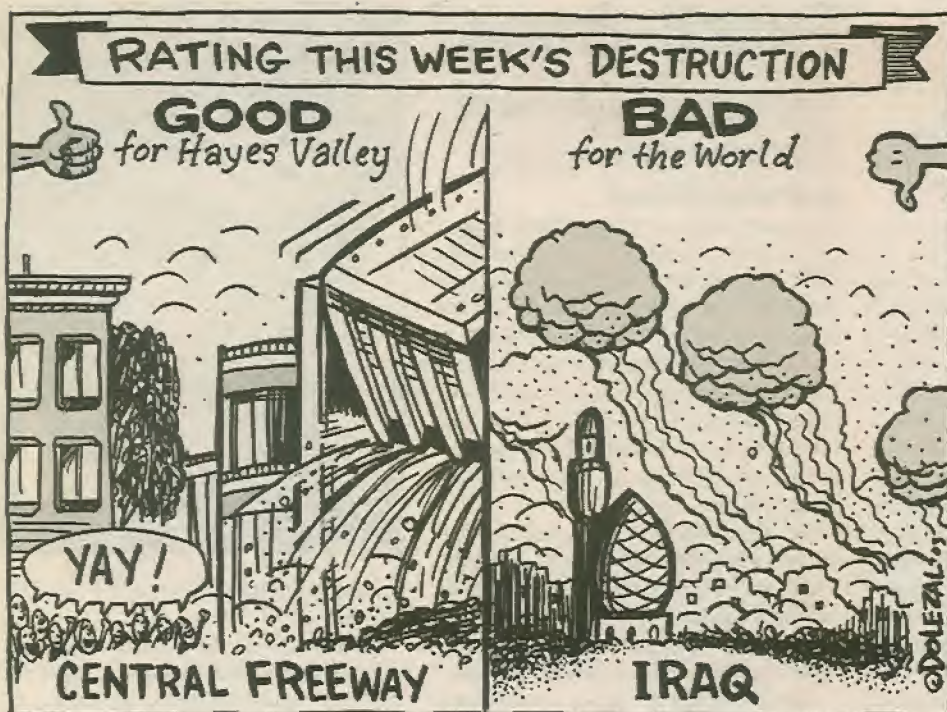
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opinion by tom gallagher

## Pelosi supports the war

It would surely come as a surprise to much of the rest of the country, which sees San Francisco as the national epicenter of protest against the invasion of Iraq, to learn that both of the city's representatives in Congress voted in favor of a March 20 resolution expressing "unequivocal support and appreciation of the Nation to the President as Commander-in-Chief for his firm leadership and decisive action in the conduct of military operations in Iraq as part of the on-going Global War on Terrorism."

Those of us who live here know that Rep. Tom Lantos has supported this war all along. But when the previously antiwar Rep. Nancy Pelosi announces that "I don't have any intention of second-guessing the strategy of the commander in chief and those who are waging this war," she could find herself pretty lonely in District Eight, which encompasses the most antiwar parts of this most antiwar of American cities.

What justifies this stance, seemingly so at odds with so much of her district? No less than the greater good of the nation, according to one line of thinking: as house minority leader, her constituency and responsibility now extend beyond the people who actually elect her, to encompass all of the other Democratic members of Congress. In this view, Pelosi has acted deftly in leading the majority of them into apparent support for the now ongoing war effort, thereby protecting them from appearing unpatriotic.

And certainly the statements of support for U.S. troops and their families that constituted the second and third points of the resolution made perfect sense — both politically and morally. But when the majority of the congressional bloc that voted 126-81 against the authorization of the use of force in Iraq last October feel compelled to turn around and praise the leadership of the president whose initiative they have rejected, are we witnessing canny leadership at the highest ranks — or its absence?

Pelosi's counterpart in the U.K., our major partner in this arrogant and ill-considered crusade, faced

a much thornier problem than she. As Labor Party leader of the House of Commons, Robin Cook felt he had no choice but to resign when he could not support the charge to war led by a prime minister of his own party. But while congressional Democrats were not unanimous in opposing the war, as the Republicans nearly were in its support (215-6), Pelosi did lead a party with a clear antiwar majority. And yet, after the votes were counted March 20, it was the tail of the pro-war Democratic minority wagging the dog of that antiwar majority.

Was there really no other choice? Certainly the 11 Democrats who voted no, including Barbara Lee (D-Oakland), Pete Stark (D-Hayward), and Mike Honda (D-San Jose), didn't think so. Nor did the 22 who voted "present," including presidential candidate Dennis Kucinich (D-Cleveland).

Presumably, Pelosi and most of her party voted for this embarrassing

resolution thinking they had to be with a winner. But had all of the Democrats who previously felt compelled to vote against the president on this life-and-death matter remained consistent, refused to support the Republican resolution, and instead produced a statement of their own, they could surely have made their viewpoint heard: A war that is bad in concept is worse in actuality, and the appropriate way to support troops placed in harm's way in a foolish war is to get them out — as quickly as possible.

In the end, it seems likely that the well-known American disaffection with electoral politics will only worsen in the face of two parties virtually united in support of policies so widely rejected throughout most of the rest of the world. But speculation about the impact of her national leadership aside, it would seem that, at the least, the majority of the people who actually send Nancy Pelosi to Washington, D.C., are entitled to have her represent their views on war and peace there. ♦

*Tom Gallagher, a registered Democrat, is a former Massachusetts state legislator who lives in San Francisco.*

## editorials

# The new Vietnam

The grim Associated Press headline on the San Francisco Chronicle Web site ([www.sfgate.com](http://www.sfgate.com)) March 31 told the story of how horribly wrong things are going in Iraq: "Seven Iraqi Women, Children Killed by U.S. Forces at Checkpoint." According to U.S. Central Command, 13 women and children were traveling in a white van when they failed to follow an order to halt. U.S. troops then apparently opened fire.

Military officials say it's hard to tell the difference between innocent civilians, terrorists, and Iraqi combatants, who may be disguised as civilians. So they had no choice but to kill some people who, it appears, were just going about their own personal business and had blundered into the wrong place in a country of 23 million people that is quickly becoming a single large war zone.

And as the civilian casualties grow, the anger at the United States, in Iraq and around the Arab world, will only explode — leading to more suicide bombings, more terrorist attacks (perhaps even on U.S. soil), and a larger geopolitical mess.

And the war in Iraq is only 13 days old.

As Rupert Cornwell reports on page 20, U.S. troops are already bogged down in a war that is beginning, more and more, to resemble another truly ugly war and foreign policy disaster, in a place called Vietnam.

In some key ways, of course, the situations are very different: The war in Iraq almost certainly won't last for 10 years. Saddam Hussein doesn't have a big country like China or the Soviet Union supporting him. Eventually, the United States will probably win a military victory.

But it will come at great cost. As in Vietnam, the Pentagon planners and the White House leaders appear to have badly underestimated the anger of the population of a country where most of the people don't welcome U.S. "liberation." Somehow, military planners expected to fight with Hussein's forces in the open, under traditional military conditions; they didn't realize that, like the Vietcong, the Iraqis would resort to guerrilla warfare.

And now, U.S. and British troops are bogged down outside of Baghdad, unable to win a decisive victory with high-tech weaponry against the Iraqi grenade launchers, small-arms fire, and suicide bombs. The casualties are piling up on all sides. The civilian population is increasingly hungry and thirsty (despite video footage of the British supply ship *Sir*

*Galahad* distributing food and water, United Nations and relief agency workers say the humanitarian effort is falling far, far short of what's needed to avoid starvation and disease).

And the United States is quickly and decisively losing the battle for the hearts and minds not only of the Iraqi people but also of the rest of the world. As Robert Fisk points out on page 20, President George W. Bush has done something truly remarkable: he's turned one of the world's great tyrants, a widely despised despot known as the Butcher of Baghdad, into a martyr.

Soon the pressure will be on Bush to blunder even further. As it becomes increasingly clear that any invasion of Baghdad will be a bloody, street-by-street conflict the U.S. military is not prepared or equipped to fight, the hawks in the White House will demand wholesale bombing of the city, a process that will take tens of thousands of lives, further inflame anti-U.S. passions, and make it nearly impossible to govern Iraq after a military victory. And there is still no exit strategy, no clear path to peace.

In the Vietnam era, the antiwar movement built slowly. It took years — and tens of thousands of body bags — before activists could bring huge crowds into the streets. But this war has already galvanized massive protests, in the United States and around the world, and those numbers will get larger as Bush leads the nation further into the Iraqi quagmire.

Congress has, thus far, been woefully unwilling to heed the lessons of Vietnam and demand accountability from the White House. Even the Democrats (as in Vietnam) are far too quick to line up behind an ill-conceived military operation. On March 20, an overwhelming majority voted in favor of a sweeping statement endorsing Bush's war — and even Rep. Nancy Pelosi, leader of the Democrats and a representative from San Francisco, voted yes. San Franciscans ought to be protesting regularly outside of Pelosi's office, to let her know that she isn't representing her constituency.

And although official Washington doesn't seem to be listening to the sound of global outrage, perhaps the most important political lesson of the Vietnam War is this: Protest works. And the only way to get this war over quickly, before even more damage is done, is to keep the pressure on. ♦

## More police secrecy

Most of the time, when a prominent person in San Francisco gets arrested and charged with driving while intoxicated or engaging in some other criminal act that involves inebriation, the results of that person's blood-alcohol test, administered by the police soon after the incident, quickly become public knowledge. The cops routinely include that information in arrest reports.

But when three off-duty San Francisco cops, including the son of the deputy chief, got into a fight outside a Union Street bar last November, no blood-alcohol test was taken for several hours. Then the results of that test were kept secret. And last week, Judge Kay Tsenin issued a verbal order barring release of that information.

The order to seal the alcohol tests was just the latest example of a case that's been driven by secrecy from the start. Even the grand jury transcripts, which

are technically a public record, aren't widely available: Thanks to some very bad state legislation, orchestrated by the trade group representing court reporters, copies of the transcript cost more than \$800 — and it's illegal for any media outlet to post the documents on the Web, where people could read them and reach their own conclusions.

If, as sources tell the *Bay Guardian* (see "Punch-Drunk," page 12), the three cops involved in the fight were legally drunk, it has major implications for the entire scandal: The delay in testing the officers could have been a part of a conspiracy to cover up the incident.

Tsenin should release the records immediately. And the state legislature needs to move quickly to close the loophole in public records law and make key documents, like grand jury transcripts, easily and publicly available. ♦



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## Monopolies no more

### Antitrust bust leads to renewed competition for SF Weekly parent company New Times and Village Voice Media

By Camille T. Taiara

Thanks to quick action by the U.S. Department of Justice to reverse a horse-trading deal between the country's two largest alternative weekly newspaper chains, Village Voice Media and New Times Media (parent company of the SF Weekly and the East Bay Express), will soon face renewed competition in Los Angeles and Cleveland.

Those cities had seen competition between the two media giants until last fall, when the companies colluded to shutter VVM's Cleveland Free Times and New Times' New Times Los Angeles (see "Bad Times," 10/09/02). The deal left VVM with a monopoly in Los Angeles and New Times with sole control over the Cleveland market, leading the Justice Department and local attorneys general offices to pursue an antitrust case against both companies.

The case was settled out of court when the corporations agreed to sell off the defunct papers' assets, including their news racks, computer and office equipment, and rights to the folded papers' names, logos, Web sites, and client lists.

Now, just six months after the deal between the two companies, publishers in both cities have stepped forward to fill the gap.

Southland Publishing, owner of the Pasadena Weekly, the Ventura County Reporter, and the San Diego

CityBeat, won the bid for New Times LA's assets. Southland group publisher David Comden announced he intends to launch two newsweeklies in New Times LA's place by this summer: CityBeat LA and Valley Beat.

In Cleveland, a group headed by former Cleveland Free Times publisher Matt Fabyan and former Cleveland Free Times editor in chief David Eden announced its intent to resuscitate the paper, name and all, following its successful bid to acquire the paper's assets from VVM. The purchase is being financed by FT Acquisition, a new investment group over which Fabyan presides as chief executive officer.

Of the 49 full-time staffers employed by the Free Times before it was closed Oct. 2, 2002, 35 have agreed to return to the now independent paper, Fabyan told the Bay Guardian. He said he doesn't plan to make any drastic changes in the weekly's content or focus, yet he doesn't foresee any difficulties in keeping the paper alive despite competition from New Times' Cleveland Scene.

"It's a different business model I'm using this time around than under Village Voice," said Fabyan, who reports they have already been contacted by former advertisers eager to switch back. ♦

E-mail Camille T. Taiara at [camille@sfbg.com](mailto:camille@sfbg.com).

## Punch-drunk?

### Fajitagate cops were blotto, sources say

By Savannah Blackwell

The three rookie cops charged with beating two civilians in a late-night November 2002 brawl on Union Street had blood alcohol contents well above the legal limit, sources close to the investigation told the Bay Guardian.

If Officers Alex Fagan Jr., David Lee, and Matt Tonsing were indeed drunk, that fact has major ramifications not only for their cases but also for the prosecution of five top cops indicted by a grand jury for conspiring to obstruct justice.

On the simplest level, according to prosecutors, it would mean that Lee, who was behind the wheel of a pickup truck that night, could have been charged with drunk driving. And it would bolster District Attorney Terence Hallinan's felony assault case against the rookies.

More significantly, a legal prosecution brief says, it would call into question the credibility of two of the San Francisco Police Department's indicted brass, Capt. Greg Corrales and Sgt. John Syme, who claimed in testimony before the grand jury that some or all of the rookies appeared sober — and it might lead to charges that Corrales and Syme perjured themselves.

Other officers and investigators who saw the rookies that night testified that they looked pretty pickled, according to the grand jury transcripts. Inspector Hal Butler, for one, said, "Their faces were flushed. They were moving really slow and sluggish at the time that I had contact with them." Capt. Dan Lawson testified that the effects were such that the entire room the three were held in at Northern Police Station "smelled of alcohol" (see "Clearly, a Cover-up," 3/27/03).

The three young cops were not tested for alcohol until several hours after the incident. Superior Court Judge Kay Tsenin has ordered the results of those urine tests sealed pending a hearing April 4, when she will also consider a motion by defense lawyers to dismiss the conspiracy charges.

In a March 25 brief opposing dismissal, assistant district attorney Jerry Coleman noted that if the blood alcohol tests show the rookies were drunk, "it would corroborate the victims' observations of a violent, grunting Defendant Officer Fagan Jr. attempting to get at [alleged victim Jade] Santoro by smashing his way through a locked SUV window; it would cast doubt on the 3 assault Defendants' ability to recall details of that evening; it would present inculpatory evidence of impaired judgment in their interactions with victims; it would implicate defendant Officer David Lee in a new crime of driving while intoxicated; and it would virtually prove that Defendants Syme's and Corrales' sworn testimony about the sobriety of the 3 assault Defendants was not only utterly inconsistent with virtually all other percipient police witnesses that night, but was virtually perjurious."

"In short," the brief noted, "however those results are calibrated, they are extremely relevant evidence to the upcoming trial; moreover, they demonstrate the close transactional relationship between the assault and the conspiracy."

Attorneys for officers Fagan Jr. and Tonsing did not return our calls for comment.



Bill Fazio

Lee's attorney is out of town and could not be reached.

Bill Fazio, who is representing Corrales, disputed that the rookies were drunk and told us that "more officers testified that they did not appear intoxicated than testified that they did." (Actually, the cops who say they seemed sober did not see them in person but talked to them on the phone. And one of them is assistant chief Alex Fagan Sr., whose son is one of the three rookies.)

Fazio also questioned the importance of the issue of sobriety. During grand jury testimony, he noted, assistant district attorney Al Murray interviewed several officers who saw the three and never asked whether they were drunk.

But Hallinan's office believes the issue is key. Indeed, prosecutors say in the brief, one of the main reasons several hours passed before criminal and internal affairs investigators were notified was to give the rookies time to sober up.

As Lt. Joe Dutto, who was managing the ensuing investigation of the altercation before the SFPD's top brass transferred him out, testified to the grand jury, "a lot of things weren't done out there on the street that should have been."

A grand jury charged Feb. 27 that top members of the police brass, including Chief Earl Sanders and Fagan Sr., participated in two conspiracies. The first took place the night of the fight, to protect the rookies from being held responsible for allegedly assaulting two civilians. The second involved plans to prevent Dutto from getting at the truth.

Corrales, Syme, and Lt. Ed Cota are charged with participating in a cover-up the night of the fight. Deputy chiefs David Robinson and Greg Suhr are charged with conspiring to stop Dutto's investigation. Hallinan has since dropped the charges against Sanders and Fagan Sr., and Fagan Sr. is now running the department while Sanders is on medical leave.

Tsenin issued a verbal confidentiality order after Jim Collins, attorney for Fagan Jr., argued that the rookies were forced by the SFPD's internal affairs unit to take the urine tests. Under state law, he argued, information cops give involuntarily to internal affairs investigators must remain secret.

Hallinan says that theory is ridiculous. "They're asserting that the peace officer's bill of rights [trumps] our rights to conduct a criminal investigation. That's obstruction of justice — just like they've been doing since the very beginning." ♦

E-mail Savannah Blackwell at [savannah@sfbg.com](mailto:savannah@sfbg.com).

## THIS MODERN WORLD

by TOM TOMORROW

THE PRELUDE



THE WAR



THE AFTERMATH



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# Power plant row?

*A new state report shows S.F.'s electricity grid may not be strong enough to allow the promised shutdown of the dirty Hunters Point plant*

By Rachel Brahinsky

The San Francisco power grid is in such poor shape that the long-promised closure of Pacific Gas and Electric Co.'s Hunters Point power plant might be delayed indefinitely, a report released March 26 shows.

Even worse: the city's thirst for power is such that residents of the southeast corridor could be forced to accept a power scheme under which a massive new generator is built a mile away from the Hunters Point plant and three new small turbines are built just down the road.

John Borg, a member of the Potrero Power Plant Citizen's Advisory Task Force, said it would be a nightmare scenario for neighborhood air quality if all of the power plants — in addition to the existing generators at Potrero Hill — were up and running at the same time. "It could be the worst case coming," said Borg, who lives in Potrero Hill. "It's a pivotal time."

The draft report, by the state's Independent System Operator (California's power grid manager), reveals new vulnerabilities on the city grid, and raises new questions about the future of power generation in San Francisco.

Further complicating matters and weakening public trust, the Georgia-based Mirant Corp. — which wants to build one of the new power plants — has been accused by the Federal Energy Regulatory Commission of price gouging during the height of the state's energy crisis.

## Promise not kept

The concerns about Mirant and the revelations of the ISO report add pressure to the city's attempts to remedy an environmental injustice: for years low-income communities have borne the brunt of the city's power plant pollution. That's one reason why the old plant was going to be shuttered, and why the new report could create problems.

The report shows a bottleneck on the city's power grid. "We found ... there were some constraints showing up," the ISO's Gary DeShazo told us. For the flow of electricity, "it's like going from a four-lane highway to a two-lane highway."

As San Francisco Public Utilities Commission power policy manager Ed Smeloff explained, that means "the city's transmission system can carry less power than previously thought."

The information complicates a long-standing dispute over closing the Hunters Point plant.

Mayor Willie Brown promised to shut down the plant back in 1998, under intense pressure from a community that believes its high rates of heart disease, childhood asthma, and cancer may be linked to emissions from the 74-year-old plant (see "PG&E's Poison Power," 10/24/01). But the ISO has insisted the plant stay open.

The city's clean power-based energy plan says it should be shuttered by 2005. Now that date could be extended indefinitely.

**"It could be the worst case coming. It's a pivotal time."**

John Borg, city task force member and Potrero Hill resident

Community members say they are outraged. "This is just another parlor game. We don't trust the ISO or PG&E," Marie Harrison, of the environmental group Greenaction, told us. "And we haven't seen the city say no to ISO — to keep its promise to the community."

Sup. Sophie Maxwell's office wasn't prepared to comment on the situation. Maxwell represents Potrero Hill and Hunters Point.

## PG&E's secret

It's unclear why PG&E — which built the city power grid — never shared information about the system bottleneck before. The company did not respond to our questions for this story.

In the past, utility representatives have said PG&E is committed to closing the plant, but they didn't mention the grid problems

that could get in the way. During its campaign against public power Proposition D last fall, company officials said they had every intention of closing the plant — and that they were the ones with the expertise to do so. It seemed a salient argument against Prop. D. Had the public known there were deficiencies in the system, it might have been more willing to try something new.

Instead, the ISO investigated, and its report may be the first comprehensive look at the local system. "PG&E has performed studies, but they looked at it in pieces," the ISO's DeShazo said. PG&E, meanwhile, is disputing some of the ISO's research.

But the city doesn't have to accept the ISO's guidelines without a fight, Smeloff told us. He said officials could "express a policy position that it is more important to shut down Hunters Point than to have perfect [grid] reliability." Beyond that, if the city had a full-scale public power system, as envisioned by Prop. D, officials would have the right to independently assess — and repair — grid problems. Then PG&E might not be able to hide such vital data from the public.

## Miles of power plants

Also on the table are four "peaker" power generators given to the city as part of a state settlement with the Williams Corp. The city hopes to use the small turbines to help allow for the Hunters Point shutdown — but the ISO report could mean they won't be enough.

Smeloff said that to reduce costs he may propose putting three of them at Pier 70 — right next to the existing Potrero Hill plant, and about a mile from Hunters Point — as one option.

Meanwhile Mirant has been pushing for the right to build a huge new generator for several years, against widespread community opposition. The company has often argued that its proposed plant could replace PG&E's. The new ISO report calls this claim into question, though it doesn't necessarily dispute it. ISO staff plan to present firm requirements for the plant shutdown at the April 24 ISO board meeting in Folsom.

Last month Mirant was named in a wide-ranging federal report on price gouging during the California energy crisis. Mirant power traders were found to have engaged in Enron's so-called Fat Boy scheme, under which it gave California grid operators incorrect information about power demand to create the illusion of power shortages to send prices higher. Mirant traders conspired with traders from other companies to raise power costs for consumers, FERC says. ♦

The entire FERC report can be obtained online at [www.ferc.fed.us/western.htm](http://www.ferc.fed.us/western.htm).

E-mail Rachel Brahinsky at [rachel@sfbg.com](mailto:rachel@sfbg.com).

# Elizabeth Walker, 1963–2003

Elizabeth Walker, a longtime member of the *Bay Guardian* extended family who had more friends than she could count and was always the life of the party, died at sunrise March 25 after a battle with cancer. She was 39.

Elizabeth started working at the *Bay Guardian* in 1991 as assistant to the publisher before moving into the new position of promotions director. "Elizabeth had a great Irish spirit that shone through everything she did and carried through to the end," *Bay Guardian* editor and publisher Bruce B. Bruggmann said. "She became our first promotions director, and her endless energy and enthusiasm produced all kinds of *Bay Guardian* special events with her unique bubbly imprimatur."

She later worked for several entertainment and dot-com companies, including Nick at Night and Ask Jeeves in New York, before landing a job in promotions and marketing at Amnesty International. "That's where she really found her niche, what she wanted to do," her father, Thomas Walker, told us.

Elizabeth was born in Madison, Wis., in 1963. Her father was an Air Force pilot, and the family moved around a lot: She lived at various times in New York, Florida, Connecticut, and Hawaii before settling in Berkeley, where she attended De Anza College and San Francisco State University.

Everyone who knew her was struck by her vibrant personality and love of life. "I always knew she lived on a different plane than most humans," her father said.

At a celebration of her life, held in Berkeley March 26, more than a dozen people who spoke identified themselves as "Elizabeth's best friend." As her sister, Susan Walker, put it, "She saw the best in everyone, even if they didn't see it in themselves."



An old friend named Steve circulated a flyer at the memorial that described "one late fall evening in San Francisco going out to dinner with Elizabeth and a group of friends. After the meal, everyone drifts back home, but Elizabeth can't let the night go. 'Come on, it's barely two, where are we going, dancing?' Elizabeth insists that we put the top down on the car, so we can see the stars. People will think we're crazy, it's freezing. 'Don't let the player haters get you down, baby,' Elizabeth says and bursts out with her low, throaty chuckle."

Elizabeth loved animals and was known to harangue fur-wearers on the streets. She seemed, in Steve's words, "to understand her right to enjoy the world around her, which sprung out of her deep sense of responsibility to that world."

In her last moments, she told her mother, Peggy Reskin, a story about a safari she'd taken to Africa a few years ago, to see "her animals." She'd gone with a few others in an open jeep to see a group of lions in Zambia. When the lions became aware of the human presence, they slowly got up and walked into the tall grass, their natural camouflage causing them to virtually disappear.

"In her final days, she was heading out in that tall grass, an area where she'd never been before," Reskin said. "She went through it with grace and courage."

In fact, Reskin noted, even in the advanced stages of ovarian cancer, Elizabeth still managed to make friends so quickly that all of her doctors came to see her during her last week, and the emergency room doctor who had treated her for pain knitted her a cap.

The final morning of her life, her father recalled, Elizabeth "told me she wanted us to promise to love the world and treat it as well as she did. She had no regrets — she'd had a wonderful life."

Well after the celebration ended, *Bay Guardian* sales and development manager Warren Spicer recalls, several of the paper's employees and alums who had worked with her found themselves standing around the room drinking beer and talking. "And we realized that's exactly what Elizabeth would have wanted us to be doing. And we knew she'd be asking, 'Where's the after party?'" (Tim Redmond)





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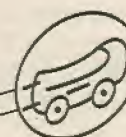
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# The Occupied Territories: What is the Future?

Friday, April 4, 2003 • 5:30pm - 9:00pm

UC Berkeley • Valley Life Sciences Building • Room 2050

### • On Resistance and Terror:

Dr. Eyad Sarraj, Director-General of Gaza Community Mental Health Program, winner of Physicians for Human Rights award, Commissioner-General of the Palestinian Independent Commission for Citizens' Rights

### • What Went Wrong in the Israeli-Palestinian Negotiations:

Professor Daphna Golan, lecturer in the Faculty of Law and the Minerva Center for Human Rights at Hebrew University, author of *Sharing Jerusalem* and *Human Rights in Israel and the Occupied Territories*

### • How Faculty Can Help Students, Through Education, See Nonviolent Solutions As A Viable Option:

Professor Waleed Deeb, President, Arab-American University in Jenin

### • Trends in the Middle East

#### and Their Implications for Israel's Security:

Reserve Major General Danny Rothschild, President, Israeli Council on Peace and Security

**\*\* Following the presentations by the panelists, there will be a moderated discussion with the audience.**

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### Warfare actions

**Anytime,** antiwar coalitions need your ongoing support at impromptu protests. Direct Action to Stop the War asks that Mon/7 you call in sick to work or school and participate in acts of civil disobedience at local federal buildings and corporate headquarters. Also, prepare for the next big protest, April 12, in conjunction with rallies in Washington, D.C., New York, and other cities around the world. Check the Life during Warfare section of [sfbg.com](http://sfbg.com) for daily local and international updates.

### Antiwar planning

**Thursday, April 3,** join the neighborhood antiwar group Noe Valley for Peace in discussing how to end the war, ways to voice and channel outrage over the attacks, and civil liberties in the United States. 7-8 p.m., Noe Valley Ministry, 1021 Sanchez, S.F. Free. (415) 642-6168.

### Globalization forum

**Friday, April 4,** two authors of the new *International Forum on Globalization*, Dr. Vandana Shiva and Jerry Mander, exchange views on alternatives to economic globalization. The two explore ways to promote a sustainable and just world from local, national, and international levels. Registration 11:30 a.m., program noon, World Affairs Council, 312 Sutter, second floor, S.F. \$12, \$5 students, free for members. (415) 293-4600.

### Israeli-Palestinian symposium

**Friday, April 4,** Faculty for Israeli Palestinian Peace presents "The Occupied Territories: What Is the Future?," a symposium that features a psychiatrist and a university president from Palestine with a human rights activist and a major general from Israel, offering different perspectives on the future of the occupied territories. 5:30 p.m., UC Berkeley, Valley Life Sciences Building, Room 2050, Oxford at University, Berk. Free. (510) 548-5848.

### Coffee shop teach-ins

**Friday, April 4, and Saturday, April 5,** find out what you can do in the effort to stop the war at coffee shop teach-ins featuring guest speakers and performers. Fri/4, 7:30 p.m., Café Macondo, 3159 16th St., S.F. Sat/5, 7:30 p.m., City Blend, 3087 16th St., S.F. Free. (877) 786-7879.

### CIA films

**Saturday, April 5,** Artists' Television Access presents "Covert Operations," a collection of short films, from groups such as Guerrilla News Network and the Speculative Archive, that shed light on the dark deeds of the Central Intelligence Agency. 8 p.m., Artists' Television Access, 992 Valencia, S.F. \$5. (415) 824-3890.

### East Bay antiwar rally

**Saturday, April 5,** join an East Bay march and rally to protest the war and its impacts on education, health, jobs, and civil rights at home. Meet 10:30 a.m., Mosswood Park, MacArthur at Broadway; march 11:30 a.m.; rally 1:30 p.m., Frank Ogawa Plaza, 14th St. at Broadway, Oakland. (510) 654-6966.

### Peace discussion

**Sunday, April 6,** Marshall Rosenberg, founder of the Center for Nonviolent Communication, presents a roundtable discussion with international peace leaders focusing on alternatives to war. 2-6 p.m., Lake Merritt Church, 1330 Lakeshore, Oakland. Free. (510) 433-0700.

### Leonard Peltier action

**Monday, April 7,** join the Peltier Action Coalition in a prayer circle for the environment while demonstrating on behalf of American Indian Movement activist and prisoner Leonard Peltier. Noon-1 p.m., Federal Building, 1301 Clay, Oakland. (510) 496-6011.

### Oil and war

**Monday, April 7,** Richard Heinberg, resource

theorist and professor at New College of California, discusses his new book, *The Party's Over: Oil, War, and the Fate of Industrial Societies*. Heinberg focuses on the economic consequences of fossil-fuel shortages on industrialized societies. 7 p.m., New College Theater, 777 Valencia, S.F. Free. (415) 437-3497.

### 'Benefits of War'

**Tuesday, April 8,** neighborhood antiwar group Mission for Peace discusses corporate America and the benefits it will reap from the war.

Find out which politicians have connections to the corporations involved, and more, at "The Benefits of War." 7-9 p.m., New College of California, Art room, 741 Valencia, S.F. Free. (415) 923-1185.

### Immigrant civil rights

**Tuesday, April 8,** KPFA-FM's Kris Welch and New College of California's Eliza Hemingway host a discussion on the plight of immigrants and their civil rights during wartime. 4 p.m., New College Theater, 777 Valencia, S.F. Free. (415) 437-3425.

### Peace and justice

**Tuesday, April 8,** Omali Yeshitela, leader of the International People's Democracy Uhuru Movement, addresses the broad antiwar movement and its effectiveness in achieving justice. 7:30 p.m., Fellowship of Humanity, 390 27th St., Oakland. Donations accepted. (510) 393-5685.

### Zapatista report

**Wednesday, April 9,** the Chiapas Support Committee presents videotaped interviews with Zapatista leaders, taken during recent visits with

several Zapatista communities, as well as a report on the situation in Chiapas. 7:30 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$5-\$10 donation. (510) 654-9587. ❖

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 255-8762; or e-mail [corbett@sfbg.com](mailto:corbett@sfbg.com). Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

**On Thursday, March 20, as bombs rained down on Baghdad, people in the U.S. responded with a resounding "not in our name!" The loudest voices were heard here in the streets of San Francisco. Congratulations to the people of the Bay Area for standing with millions of people planet-wide to resist this unjust war.**

*"We watched people protesting in San Francisco on the news. We thought all the people in the United States supported Bush. It gives us hope that some people in the U.S. understand how bad this war is, how damaging it is to the whole world."*

— A Jordanian from Amman

Thanks to the protesters, history will show that the people of the United States responded in outrage as their government launched this illegitimate invasion. Tens of thousands shut down government and corporate buildings, blockaded intersections, marched in the streets, and over two thousand people were arrested for courageous acts of civil disobedience and protest.

While news media reports try to create divisions between protesters and the "inconvenienced commuters," people with open eyes and hearts saw something else that day: entire cars of BART train passengers singing John Lennon's "Imagine," cable car conductors clanging their bells and truck drivers blowing their horns in support, construction workers and office workers flashing peace signs, and restaurants giving free food to legal observers.

The people of San Francisco should be proud and inspired that as the first bombs fell, there was "no business as usual" in the streets of our city. San Francisco is indeed an "anti-war" city and because of this we have an obligation to raise the level of this struggle to stop this war. As Direct Action to Stop the War has declared: "Our opposition to this war was heard, welcomed and repeated around world."

Each night we turn on the news and are subjected to corporate media lies. Fox News and CNN do not show us the war through the eyes of the Iraqi people, but through the warped lens of reporters "embedded" with an invading army. Nor does the media show the truth about the massive and diverse opposition to this war here in the Bay Area and around the world. When Bush blames protesters for endangering US troops, we know the truth. It is Bush who is endangering us all—most of all the people of Iraq and the soldiers ordered to carry out this conquest.

We cannot be confused. We must broaden and deepen our movement of resistance, and continue standing with the people of the world who have said no to this immoral war.

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Not in our name will you erode the very freedoms you have claimed to fight for.

Not by our hands will we supply weapons and funding for the annihilation of families on foreign soil.

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Not by our hearts will we allow whole peoples or countries to be deemed evil.

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## health care

# Church and campus

University of San Francisco's Catholicism clashes with the reproductive rights of its students. *By Michael Stoll*

**N**estled in the heart of a liberal city, the religious University of San Francisco has suffered something of an identity crisis of late, as it tries to recognize students' reproductive rights from within the constrictive bounds of Catholicism.

It's a contradictory task, of course, and in trying to dodge criticism from both the right and the left, administrators at the 148-year-old Jesuit university have so far appeased neither, generating some curious quandaries in the process.

Last fall the otherwise strictly Catholic institution was forced by its interpretation of a court case to cover the cost of students' birth control under its insurance policy, although it has tried to keep quiet this apparent departure from church doctrine.

And even though student health advisers were recently reminded that they are permitted to advocate only abstinence and adoption, in practice, they say, they will provide referrals to abortion providers if students specifically ask.

Rather than quelling critics, the school's hybrid stance on abortion and contraception seems to have inflamed passions on both sides of a tempestuous national debate. Meanwhile, most students remain as oblivious to this theological feud as they are to the basic family planning information that college freshmen across the country — increasingly, even at Catholic schools — take for granted.

### Genesis of controversy

The university was ambushed on its right flank in December. An Internet-based anti-abortion newsletter "exposed" the school's student health Web page on pregnancy, which contained a hyperlink to Planned Parenthood.

The revelation caused a barrage of condemnation through e-mail and the Catholic press. Within hours the page was replaced with the one that remains today, stating that the information is "being reviewed." Student peer educators and staff were told by administrators that Catholic schools cannot facilitate abortion, which is a sin in the eyes of the church.

"What happens when a student comes to the university seeking advice on abortions?" USF spokesperson Gary McDonald said. "They're not going to get it here. This is a Catholic institution."

To students, that kind of talk gives a nod to church doctrine while still conveying a permissive "don't ask, don't tell" attitude. But a few said it smacks of what they see as the very worst of sins on a college campus: censorship.

The school's official policy is somewhat nuanced. McDonald maintains that

counselors and nurses never were permitted to provide abortion or contraceptive referrals, per se. They are allowed to send students to outside agencies, including Planned Parenthood, but only if they're looking for health services such as a test for pregnancy or for a sexually transmitted disease.

Those subtle distinctions frustrate students like Jaime Gher. The 27-year-old law student, who heads the USF Women's Law Association, believes the administration is blocking discussion of family planning options among those who don't share the church's strict views. Only about 37 percent of the school's students are Catholic. Gher is a Presbyterian.

"When I thought to apply to USF Law School, I didn't realize that there would be religious prohibitions that would affect my life," she said. "It seems very hypocritical, and it's an affront to me as a woman. It's not in step with contemporary society."

Although USF students can get their birth control subsidized, they have to know exactly what questions to ask. Under the Women's Contraceptive Equity Act of 2000, California health insurance plans that offer prescription drugs to employees must also pay for contraceptives.

In 2001, Catholic Charities challenged the law and lost. An appeals court said religious-affiliated groups, including colleges, cannot invoke conscience as a reason for exemption, since not all workers share the organization's beliefs.

While the decision is being appealed to the U.S. Supreme Court, the law remains in effect in the state. In addition, the change in the school's policies was pushed by an enterprising second-year USF law student named Jennifer Lynch, 31. Last August she read the fine print in a school-issued brochure that said students could get contraceptives through the student insurance plan.

At first the university denied it, saying the policy was a mistake, she said. But in the end she met with deans who agreed that they must honor the brochure to avoid legal liability.

Nearby St. Mary's Medical Center, which provides USF students with primary care, rigorously hews to the Catholic prohibitions. But Lynch learned she could go to an outside doctor to get a prescription for contraceptive pills and get it filled at a neighborhood pharmacy, both of which would be covered under the school's insurance plan.

In October she stood before her entire class of 95 students during lecture to announce her very first legal victory. Her classmates cheered. Yet other students still feel muzzled.

### The price of doctrine

On March 12, at a student activities fair on campus, representatives handed out bags of health-related items, including sunscreen packets, information about drugs and alcohol, and a flyer titled "101 Ways to Make Love Without Doin' It." Among the suggestions: "play 'footsie,'" "trade class rings," and "share an ice-cream cone."

While those are nice thoughts, more than one student noted that in the 21st century, most other American universities distribute free health kits in which condoms are standard issue.

To those students, the contents of the bags begged questions: What role do Catholic schools play in teaching students about reproduction? Should they provide unbiased sex education alongside the abstinence-based preaching?

USF believes more religious guidance is the answer. McDonald said the school removed the controversial Web page because the information might be expanded to include, for example, pregnancy counseling in its university ministry.

The church hierarchy holds great sway, but little direct power, over Catholic colleges. For more than a decade Pope John Paul II has been saying that schools conflicting with church teachings on bioethics "cannot be endorsed with the character of a Catholic university."

"There is incredible pressure on American Catholic universities from the Vatican," said Rosemary Stasek, Mountain View city councilmember and California director for Catholics for Free Choice. "There has been serious talk among Catholic universities about to what extent does that impinge on their intellectual freedom and their need to have all viewpoints discussed in a vigorous atmosphere of intellectual debate."

USF is not alone in wanting to push the boundaries of that debate. Anti-abortion crusaders at the Web site LifeSite ([www.lifesite.net](http://www.lifesite.net)), which first condemned the university's Web site, later went after seven other Catholic institutions that had seemingly broken with tradition.

Georgetown University, Seattle University, Cleveland's John Carroll University, Boston College, and Santa Clara University all removed Internet links to groups advocating or providing abortions, said Father Charles Currie, president of the Association of Jesuit Colleges and Universities in Washington, D.C.

"You have to be brazenly unfaithful to publicize your promotion of an abortion facility," LifeSite editor John-Henry Westen said.





**Campus cathedral:** The Catholic church looms over the University of San Francisco in more ways than one.

Surprisingly, at least two schools have ignored the antiabortionists' alarm. Chicago's DePaul University said it will continue to offer internships with Planned Parenthood through the Sociology Department, to help "provide students with the opportunity to study all sides of complex issues." Loyola University, also in Chicago, maintains Web links to Planned Parenthood and the National Organization for Women, but posts a disclaimer saying not all on-line information is officially sanctioned.

### No local outcry

Church officials in San Francisco have refrained from criticizing the university. Maurice Healy, spokesperson for Archbishop William J. Levada of San Francisco, said the church hasn't discussed sexual health programs with the university. In fact, the church rarely sees the need to intervene in university affairs.

"There are some people on this campus who say that USF is no longer a Catholic institution, but I think it's a very vibrant Catholic campus," said Paul V. Murphy, director of USF's St. Ignatius Institute, whose "good books" teaching model also became a focus of ideological infighting between conservative and liberal Catholic faculty two years ago.

"Certainly no one would inhibit a professor in a classroom or a student group from talking about these issues," Murphy said. "There are plenty of people who teach here who would readily express opinions that are opposite to those of the pope."

The university's ban on reproduction rights information is a disturbing trend to Mary Tschann, a sophomore majoring in politics. In helping to facilitate informal group discussions on health topics, she feels under constant pressure from the administration to limit the range of the conversation regarding reproduction.

"A general consensus of students and staff is that education must be the full truth, all options must be explored, and that nothing must be denied because it doesn't fit the ideology of a few," she said. "They're picking and choosing which truth will be sought, because they're being pressured by groups with loud voices."

Feminists seem an odd source of criticism to the Jesuits, the Catholic order that is most closely associated with community service and social justice. The Jesuits encourage students to make common cause with progressives and occasionally defy authority.

In November four USF students were arrested for trespassing in a protest at the School of the Americas in Fort Benning, Ga. USF is also in support of gay students and faculty, going against the grain of contemporary church teaching.

This issue of reproductive choices, though, is still quite taboo.

"It's sort of interesting that we get hammered from the left and the right at the same time," McDonald said. "But this is a Catholic, Jesuit university, and our stand should not come as a surprise to any student who comes here." ❖

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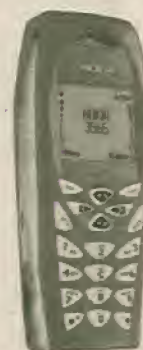
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**Gimme shelter:** Jim Hill has been coming to the city's Multi-Service Center South homeless shelter since 1994. The shelter is one of ten citywide that will be used as the cornerstone for starting up Sup. Gavin Newsom's Care Not Cash program. The city expects to prioritize shelter beds for people on the city welfare plan — which could leave many homeless San Franciscans on the streets.

# Shelter shuffle

Sup. Gavin Newsom's Care Not Cash program, packaged as an expansion of services for the homeless, is kicking into gear, and it just might bump thousands of people out of the city shelter system. *By Rachel Brahinsky*

It took eight days of tough traveling for Maximino Gabrales and his two companions to make it over the mountains of Mexico and across the U.S. border to catch a bus up north to San Francisco. On a recent cool evening in front of the city's Multi-Service Center South homeless shelter, Gabrales stood waiting for a bed for the night, wearing jeans, work boots, and one black winter glove.

He probably found a place to sleep that night, and told us that in the past he could usually access emergency shelter when he needed it. But in a few months, when Sup. Gavin Newsom's Care Not Cash program for the homeless is fully underway, it's likely to be a completely different story.

The 42-year-old Gabrales lived in San Francisco for eight months last year, sleeping under an overpass extension of the Bay Bridge. "If you have a good blanket, it's not too cold," he said in Spanish, rubbing his head with his gloved hand. "When it rains I come over here [to the shelter] to sleep if I can."

Unwittingly, Gabrales has rejoined the ranks of the city's street population at a time that's even more turbulent than usual for the homeless. While the public eye is trained almost exclusively

on the war in Iraq, the city is scurrying to craft programs to comply with Care Not Cash. Newsom is counting on the program's success as he runs for mayor this year. (He is reportedly proposing another antihomeless ballot measure to further buoy his campaign. This time he's attacking panhandlers even as he solicits funds for his mayoral bid.)

The initiative, which passed overwhelmingly last fall, was pitched as a means to end homeless deaths by drug overdose. It promised to transform the city's homeless welfare plan, converting cash assistance into vouchers for food, housing, and other services.

But to make it work, the Department of Human Services is planning to give shelter-bed priority to homeless people on the welfare plan. Those who aren't eligible, like Gabrales, may soon be edged out — and very possibly left to sleep in the streets.

Care Not Cash "focuses the attempts to deal with homelessness on fewer than 3,000 people [on the city welfare plan], when there are 12,000 to 15,000 homeless," Sister Bernie Galvin, who heads Religious Witness with Homeless People, told us. The city estimates there are closer to 8,000 homeless. Either way, "There

isn't going to be any consideration of the larger homeless community," she said.

## Tempting rhetoric, bad formula

Take a walk down Golden Gate Avenue in the Tenderloin and you'll get a fair glimpse of what spurred Newsom's Care Not Cash campaign. Drugs are openly sold and used, prostitution is common, and broken liquor bottles fleck the cracked sidewalks.

In that context, the Care Not Cash rhetoric is tempting: instead of handing out cash to the homeless, who might use it for booze and smack, offer them counseling, housing, and food.

But homeless advocates charge that the Care Not Cash formula is based on fuzzy math: they say the city can't provide care to every person with the available funds.

The city's estimated \$347 million budget shortfall isn't helping. But in any year — even without looming budget cuts — it would be difficult to make the Care Not Cash formula stick.

That's because its main funding source is the welfare benefits currently doled out to approximately 2,700 homeless clients of the County Adult Assistance

Program, known as CAAP. Under Care Not Cash benefit checks currently ranging from \$320 to \$359 will be pared down to \$59. So for each CAAP recipient that's given "care," the city keeps about \$300.

DHS officials won't say exactly how many clients will be able to take advantage of the care-for-cash trade, and therefore can't say how large the program budget will be. The estimate given at planning meetings held during the past few months has been about \$14 million.

But the program still doesn't seem to add up. For example, DHS says cash benefits will be used to expand subsidized housing programs; DHS plans to create as many as 1,000 new units over the next year. But while the city will retain about \$300 from each client, it takes an average of \$600 to pay for a room in a subsidized single-room-occupancy hotel. So for every two clients in a shelter, there's only enough money to provide housing for one in a hotel — and housing isn't the only service promised.

DHS spokesperson Maureen Davidson said the city General Fund will help cover the difference — but it's unclear how much is available, given this year's budget crunch.

So until there's enough permanent housing in San Francisco, DHS is planning to consider beds in the emergency shelter system "housing."

Annabrooke Temple, who is director of the General Assistance Advocacy Project and has been monitoring DHS's planning process, said that's a problem. Care Not Cash "supposedly guarantees housing, but all they have to give you is a bed on a shelter floor," she said.

And when it comes to shelter beds, DHS director Trent Rhorer reported at a recent Chamber of Commerce meeting: the city is going to reserve the city's 1,489 shelter beds for its 2,700 welfare clients — apparently because that's the only way to fund the program.

Non-CAAP shelter users will be phased out of the shelter system at least for the time being, Davidson told us in an e-mail. But she insisted that nobody will be denied shelter because new hotel housing would soon be available.

The move to push CAAP recipients into the shelters will have a ripple effect on the city's entire homeless population. But undocumented immigrants, short-term homeless, the working poor, and the severely mentally ill either aren't eligible for CAAP or have trouble meeting the requirements to stay on the welfare program. Currently, DHS says, less than half of those who use the shelters are CAAP clients. In order to reap anywhere near \$14 million, DHS will likely have to fill 70 to 100 percent of the shelter beds with CAAP recipients, according to its own accounting.

"They want as many welfare recipients in the shelters as possible so they can claim [Care Not Cash] is a success," said Jennifer Friedenbach, who has been monitoring the city's planning meetings for the Coalition on Homelessness.

This is a major policy shift. "You have an emergency shelter system that's sup-

posed to be for emergencies," Friedenbach said. "The people most in need are supposed to get priority."

Steve Bingham, an attorney with Bay Area Legal Aid, which offers help to low-income people, said the future looks grim. "If a CAAP-only population in the shelters means these different people have no place to go, we haven't solved the homeless problem, and we may have made it worse by leaving the most [vulnerable] people in the street," he said.

## Unanswered questions

Many other elements of the Care Not Cash program are still in flux. Originally, Rhorer introduced a plan to fingerprint all shelter residents. After community groups protested, he modified the proposal. Now all shelter-bed seekers will have their fingers "read" by a scanning machine. If a person's print is already on file (which is the case with most welfare clients), the person will be recognized by the system. If not, the fingerprint won't be recorded.

Even so, that's a recipe for scaring away undocumented immigrants, said Renee Saucedo, an immigrant attorney and director of the San Francisco Day Labor Program.

"DHS says it's for security and to monitor duplication. But [this], for the undocumented community, will deter folks from getting to shelters," she said.

A proposal to put metal detectors in three shelters is still under debate and has been criticized as a poor use of limited funds.

There's also concern about how seriously DHS is taking input from the nonprofits involved in advisory planning sessions.

"A lot of ideas that have been put forth by advocates have made their way into decision-making process — but it seems like kind of a crashshoot as to whether things will be taken into consideration," Temple said. "A lot of people do make suggestions repeatedly. Sometimes it shows up in the minutes, sometimes it doesn't. It seems like there's some selective hearing going on."

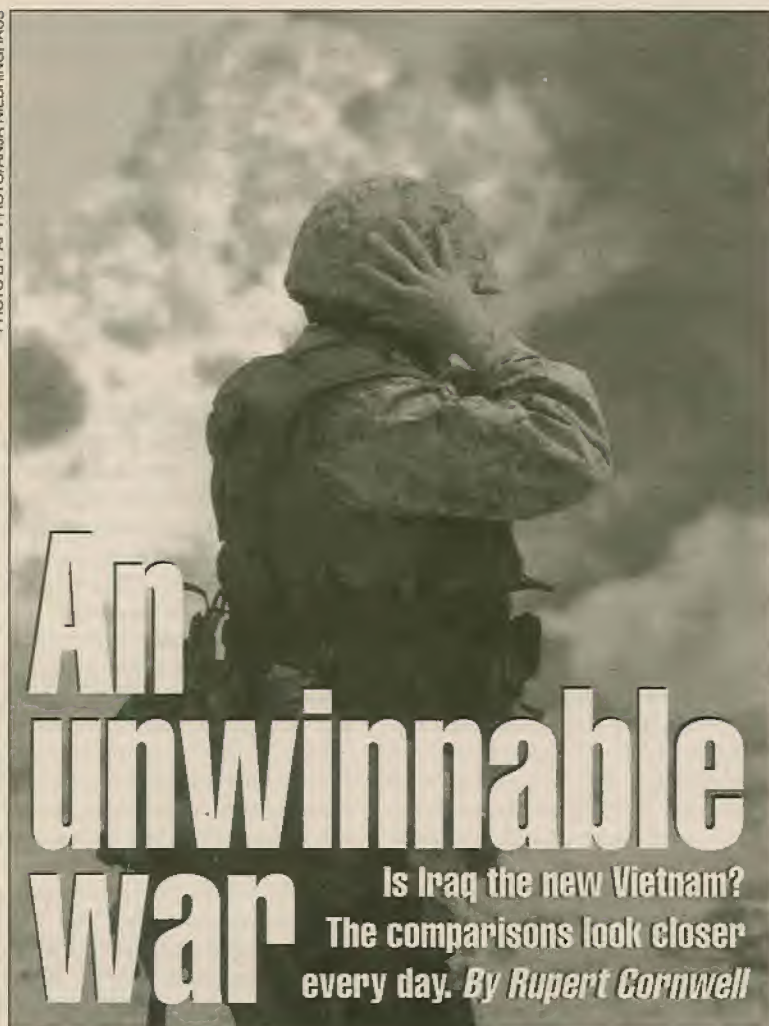
Overshadowing it all is the fact that less than three months before Care Not Cash's July 1 implementation deadline, DHS still can't provide precise data on how much will be spent on services, how much new housing will be built (and how it will be funded), and how imminent city budget cuts might limit the program.

We pressed Davidson for specific details, but she said it's too early to have hard numbers. "The motorcycle we're riding on is still being built," she said. "Don't you see the sincerity of the process?" ♦

*The Board of Supervisors' Rules Committee holds a hearing this week on Care Not Cash's implementation. Wed/1, 9:30 a.m., City Hall, 1 Dr. Carlton B. Goodlett Place, Room 263, S.F. (415) 554-4447.*

E-mail Rachel Brahinsky at [rachel@sfbg.com](mailto:rachel@sfbg.com).





# An unwinnable war

Is Iraq the new Vietnam?  
The comparisons look closer every day. By Rupert Cornwell

WASHINGTON, D.C. — "It's a bit early for history to be written," Defense Secretary Donald Rumsfeld declared the other day, dismissing in that testy, imperious manner of his the accusations that the Pentagon had badly miscalculated the resistance American and British forces would encounter in Iraq, and the size of the invading force that would be needed to overcome that resistance. But if the history of this war is not yet being written, history's shades from other wars are already abroad.

They are not mentioned very often. After all, an uneasy America is seeking to

convince itself that the 2003 campaign in Iraq is going according to the plan conceived by Rumsfeld. But on the fringes of polite conversation, in those quiet moments when ordinary people wonder about the relentless optimism of those in charge here, the question gnaws at the corner of the mind. Could this be, will this be, another Vietnam?

The answer, in some respects, is simple: Of course not. The Vietnam War, from a U.S. point of view, lasted 9 or 10 years. The campaign to remove Saddam Hussein has barely been in progress 9 or 10 days. Whether it lasts 9 or 10 weeks (per-

fectedly possible) or 9 or 10 months (rather unlikely), it surely will not last 9 or 10 years.

Unlike Vietnam, and for all today's second-guessing, the purely military outcome is certain. Saddam Hussein will be driven from power.

But the fond belief in Washington — and the one on which this war was largely sold — that the advancing G.I.s would be greeted as liberators, as they were in occupied France in 1944, has already been shown to be an illusion.

## Hearts and minds

Never, surely in a modern war, has not victory itself, but the manner of victory, been so important. Yet the pictures are not of garlands of flowers thrown by a grateful local citizenry upon the invaders' tanks. They are of shattered buildings and weeping civilians. They tell not of spontaneous uprisings in Basra and elsewhere against Saddam's detested henchmen, but of errant bombs or missiles killing scores of civilians in a Baghdad market. At that point, it scarcely matters who fired them.

And if the resistance continues, President George W. Bush, Rumsfeld, and the rest will have to decide whether to cast aside all efforts to pursue their "gentleman's war," of aiming only at regime targets, and aim at vital civilian infrastructure in order to hasten victory.

The United States has never been a patient country. Already, calls can be heard to "stop messing about" and to flatten the regime by flattening Baghdad, Basra, Nasiriya, and anywhere else the Americans are getting bogged down.

But that would be to exhume the dreadful mantra that sums up American good intentions gone wrong in Vietnam, that "to save this village, it must be destroyed."

Saddam's tactics, too, are driving the course of the war in this direction. U.S. military power is such that no foe on earth can engage it on its own terms, in conventional "symmetrical" warfare. The taxi bomb that killed four U.S. ser-

vicemen at Najaf on Saturday is unlikely to be the last such incident as the invaders draw closer to Baghdad.

Yes, these are vile means. They enable Bush to rally public opinion by denouncing enemy atrocities. But they are as old as fighting itself, especially when a country is being invaded. Similar tactics were used by the Vietcong and by the Russians in 1941 against the Germans. They were used by the mujahideen in Afghanistan when the Russians invaded their country in 1979. And invariably, whether from fear or vindictiveness, the other side starts to behave the same way.

Already U.S. and British troops are being forced to mount house-to-house searches, in the knowledge that the apparently welcoming and innocent civilian may be a suicide bomber in disguise. It would be extraordinary if, sooner or later, some panicky coalition commander, afraid he or she walking into an ambush, does not tell his or her unit to do "whatever it takes" to ensure their safety.

## The real Vietnam

The Dick Cheneys, the Richard Perles, and the others who believed (on the basis of what information, it is not clear) that Saddam's Iraq would collapse like a card castle once serious military pressure was applied, and who insist that democracy will flourish in Baghdad once the "evildoer" is gone, might revisit the pages of Graham Greene's *The Quiet American*.

That book describes the Vietnam of the mid 1950s, a decade before the real war, when the Americans were arriving to help the French resist the advance of Communism and build "democracy." At one point, Fowler, the jaundiced, world-weary correspondent who is the hero of the book, remarks of the Vietnamese that "They want enough rice. They don't want to be shot at. They don't want our white skins around telling them what they want." One suspects the same is true of ordinary Iraqis now, whatever their feelings for their regime.

And that is why the real Vietnam

might start when the formal war has finished. The battlefield will not be Iraq, but the whole Arab world and beyond, even the mainland United States.

In Vietnam, American journalists were not "embedded" as today in Iraq. But they had the run of the battlefield, hitching rides on U.S. army helicopters to visit the front line. The reality they saw on the ground and that they reported — so different from the optimistic fare on offer at the daily "Five O'clock Follies" military briefings in Saigon — was crucial in hardening American opinion against an unwinnable war.

Today everything happens faster, including the coverage of war. The "embeds" with the U.S. and British forces beam back their TV pictures in real time; a campaign under way for barely 10 days feels like it's been in progress for 10 weeks. But this time there is one other vital difference. There are embeds on the other side: al-Jazeera and other Arabic cable-TV stations operating out of Baghdad and portraying the same conflict in quite another fashion.

These images, focusing on human suffering, have made a mockery of what was never a very impressive effort by Washington to use public diplomacy to convince the Arab world of the justness of this war.

Once the war is over, the slog may get tougher still: continuing guerrilla operations inside Iraq against the U.S. liberators turned occupiers, and increased terrorist attacks against U.S. targets around the world, fueled by an anti-Americanism that truly is a recruiting service for Osama bin Laden and his ilk. In that sense this may be an unwinnable war — just as that other failed war of which no American wants to be reminded, for hearts and minds in Vietnam. ♦

Rupert Cornwell writes for the Independent of London. This story is published by arrangement with the Independent syndicate.

## Remarkable achievements

What has this war really accomplished? By Robert Fisk

BAGHDAD — So it's a "truly remarkable achievement," is it? General Tommy Franks says so. Everything is going "according to plan," according to the British. So it's an "achievement" that the British still have not "liberated" Basra. It is "according to plan" that the Iraqis should be able to launch a Scud missile from the Fao peninsula — supposedly under "British control" for more than a week.

It is an achievement — truly remarkable, of course — that the Americans should lose an Apache helicopter to the gun of an Iraqi peasant farmer, should spend four days trying to cross the river bridges at Nasiriya, only to be confronted by their first suicide bomber at Najaf.

One half of the entire Anglo-American force — still called "the coalition" by journalists who like to pretend it includes 35 armies rather than 2 and a bit (the "bit" being the Australian Special Forces) — is now guarding and running the supply line through the desert. And Baghdad is bombed but not besieged.

The Americans bomb a passenger bus close to the Syrian border and don't even apologize. An Iraqi soldier kills himself attacking U.S. marines in his car and it is an act of "terrorism." And now Secretary of State Colin Powell announces — to the American-Israeli Public Affairs Committee, the largest

Israeli lobby group in the United States, which of course supports this god-forsaken and illegal war — that Syria and Iran are "supporting terror groups" and will have to "face the consequences."

So what's the "plan"? Are we going to forget Baghdad for a few months and wheel our young soldiers west to surround Damascus? Where, for heaven's sake, is all this going?

Strange, isn't it, how all that fuss about chemical and biological warfare has been forgotten. The "secret" weapons, the gas masks, the anti-anthrax injections, the pills and chemical suits have now been erased from the story — because bullets and rocket-propelled grenades are now the real danger to British and American forces in Iraq. Even the "siege of Baghdad," a city that is 30 miles wide and might need a quarter of a million men to surround it, is fading from the diary.

I have a suspicion that what's gone wrong has nothing to do with plans. Indeed, I suspect there is no real overall plan. Because I rather think this war's foundations were based not on military planning but on ideology.

Any kind of mendacity could be used to fuel this ideological project: Sept. 11, 2001 (oddly unmentioned now), links between Saddam and bin Laden (unproved), weapons of mass destruction (hitherto unfound), human rights abuses (at which we originally connived when Saddam was our friend), and then, finally, the most heroic project of all, the "liberation" of the people of

Iraq. Oil was not mentioned although it is the all-important and dominating factor in this illegitimate conflict — no wonder General Franks admitted that his first concern, prior to the war, was the "protection" of the southern Iraqi oil fields.

Few Iraqis doubt — even the ministers in Baghdad speak about this — that the Americans could, ultimately, occupy the country. They have the force and they have the weapons to smash their way into every city and impose a curfew and rule the land by martial law. But can they make Iraqis submit to that rule? Unless the masses rise up as Bush and Tony Blair hope, this is now a nationalist war against the most obvious kind of imperial power.

Yet there is one achievement we should note. The ghastly Saddam, the most revolting dictator in the Arab world who does indeed use heinous torture and has indeed used gas, is now leading a country that is fighting the world's only superpower and that has done so for almost two weeks without surrendering. Yes, General Franks has accomplished one "truly remarkable achievement." He has turned the monster of Baghdad into the hero of the Arab world and allowed Iraqis to teach every opponent of America how to fight their enemy. ♦

Robert Fisk writes for the Independent of London. This story is published by arrangement with the Independent syndicate.



# Bikes not bombs

Antiwar movement achieves critical mass on the streets of San Francisco every weekday. *By Steven T. Jones*

**B**ikes Not Bombs" would seem to some an incongruous choice, whether delivered as an antiwar chant or as the name of an off-shoot group from the monthly Critical Mass bicycle protests. But as U.S. bombs rain down on Iraq, the role of bikes as war-stoppers is more relevant than ever.

Since the war started and San Franciscans began taking to the streets in protest, Bikes Not Bombs has been the most consistent and visible aspect of the city's antiwar movement. Every weekday since the second full day of the war these protesters have been gathering at 5 p.m. in Justin Herman Plaza, snarling downtown traffic, confounding police, and flashing smiles and peace signs at thousands of people.

And every day but Mondays (my longest workday at the *Bay Guardian*), I've been out there with them, as both a neutral observer and an active participant. I'm a bike commuter concerned about all of the ugly fallout from auto-centric societies, from pollution to war. I'm also opposed to this war and appreciate opportunities to confront fellow citizens who favor the war and to support those who share my beliefs, even if only for a passing moment on my bike.

But most important, I'm a journalist who is fascinated by Bikes Not Bombs — as a group, as a movement, and as a way of looking at the United States' invasion of an oil-rich foreign country.

## Pedal power

Antiwar activism nicely morphs off of the basic Critical Mass message, which is that if a bicycle were everyone's main mode of transportation, we would have less pollution, healthier bodies, friendlier communities, safer streets, and independence from foreign sources of oil.

"Bike Against War!" advertised a flyer that hit San Francisco's streets as the bombing began. "Every day that war continues, bring your bike downtown to join mobile direct actions! Hundreds of bicyclists will occupy streets in the downtown area — we will provide a powerful presence that says: No to War! No to Oil Dependency! No business as usual!"

So far, that's exactly what this group has done, even if some days the "hundreds" look more like a few dozen. But even on such days of sparse turnout, the group has been a steadfast presence on downtown streets, where they always manage to stall car traffic and elicit more supportive smiles and peace signs than growls or scowls from drivers and pedestrians.

"The relationship between bicycles and this war is critical," said Jason Meggs, who helps facilitate the rides and videotapes them for both posterity and evidence. "By filling the streets with bikes instead of cars, we are bringing peace to this country."



Pedaling for peace: Friday's Critical Mass ride was the biggest in recent memory, thanks to its antiwar focus drawing riders like Ashley Karnes and her friends.

He's just one of the regulars on the ride. Geronimo Garcia, with his "No More War" chant and sign, is consistently the loudest on the ride.

"People are giving their time to come out here everyday," Garcia said. "It takes a lot of dedication and a lot of hope that it will make a difference."

And the difference most of us hope it will make simply involves exposure. Riders make known their dedication to the antiwar cause, and make eye contact with hundreds of people on every ride, hoping to pull them out of their workaday lives to think about the war. At the same time, they create a spectacle for the media.

Television crews have done regular reports from the Bikes Not Bombs rides. And Meggs has proven adept at using the media to get out the message, always offering fresh faces for journalists and steering the rides toward hot spots where he knows both cameras and cops will be.

The Bay Bridge on- and off-ramps South of Market have been well guarded by San Francisco Police Department and California Highway Patrol officers, who scurry from ramp to ramp whenever the ride rolls past, hoping to prevent protesters from getting onto the bridge and shutting it down.

It's funny stuff to the Bikes Not Bombs group. They haven't actually tried to board the bridge, but the riders laugh at how just their presence nearby causes the police to close the ramps, helping achieve the protest's "no business as usual" objective.

## Police confusion

The SFPD hasn't known quite how to deal with Bikes Not Bombs. That's something

the department admits, and something that comes through even more strongly in police actions, which have ranged from facilitation to arbitrary harassment to paranoia.

Since the Critical Mass movement reached a compromise with the SFPD under former chief Fred Lau more than five years ago, the official city policy has been one of acceptance. "We tolerate it," SFPD spokesperson Dwayne Tulley said. "We came to an understanding that Critical Mass could have this event on the last Friday of every month."

But with daily riders pushing an antiwar message, there has sometimes been enforcement overkill. Such was the case March 25 when the ride of about 100 bicyclists weaved through the Financial District, North Beach, Chinatown, and SoMa. Trailing the procession was the usual group of about a dozen SFPD motorcycle cops, two police cars, and a police van, as well as two Muni buses filled with police in riot gear (who never disembarked), two police helicopters overhead, and contingents of SFPD cops on dirt bikes and CHP motorcycle cops.

Police officers actually outnumbered the protesters, an interesting dynamic considering how local political officials like Mayor Willie Brown and Sup. Tony Hall have tried to blame protesters for costing the city millions of dollars — most of that in police overtime costs.

Individual officers have also vented their frustrations on the bike protesters. With just a couple dozen participants, the March 27 ride was the smallest yet, so police were quicker to be aggressive. After about an

*Continued on page 24*

GUARDIAN PHOTO BY DAVID GREGORY

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**cover story**

# When speech isn't free

**Chronicle writer gets punished for antiwar political activity. By Steven T. Jones**

**S**an Francisco Chronicle technology writer Henry Norr was suspended from his job last week after being arrested in an antiwar civil disobedience action.

Although editors at the paper have cited Norr's misuse of sick time as the reason for the suspension, it's clear to observers both at the paper and outside that Norr is actually being punished for engaging in political activity, a decision that raises complicated issues of free speech, journalistic ethics, and wartime ethos.

Unlike many big-city daily papers, the Chronicle's ethics policy doesn't ban reporters from protesting. "The Chronicle does not forbid employees from engaging in political activities but needs to prevent any appearance of a conflict of interest," the ethics policy, a copy of which was obtained by the Bay Guardian, states.

Norr said he had been very open and honest with his supervisors about his desire to actively oppose the war. On March 14 he requested a month's leave of

absence to devote myself to antiwar activities. The request was never acted on, but Norr heard indirectly that editor Phil Bronstein and managing editor Robert Rosenthal had "concerns" about the request.

Before March 20, the day he was arrested — for helping block the intersection of Market and Sansome Streets in front of Citicorp and the British Consulate-General (along with his daughter and his wife, Jean Tepperman, a former Bay Guardian news editor) — Norr had sent an e-mail to his direct supervisors letting them know of his intentions.

The next day he returned to work to finish his regular column and fill out his time card. "For Thursday, the day I spent in jail, I took a sick day. I did so because I was sick — heartsick over the beginning of the war, nauseated by the lies and the arrogance and the stupidity that led to it, and deeply depressed by the death and destruction it would bring," Norr wrote in an e-mail to the Bay Guardian.

# Who's watching the cops?

**At a moment of unprecedented crisis, the Police Commission buries its collective head in the sand. By A.C. Thompson**

**T**he massive antiwar demonstrations of late March generated jaw-dropping overtime bills, in excess of 2,000 arrests, and more than a few allegations of abusive behavior on the part of the police.

While Mayor Willie Brown and acting chief Alex Fagan have nothing but praise for the San Francisco Police Department's response to the protests, Ishmael Tarikh of Bay Area Police Watch says he's gotten 70 to 80 phone calls from unhappy protesters, and the Office of Citizen Complaints (OCC), the city's police watchdog agency, is reportedly deluged with complaints.

Just how the San Francisco Police Commission, whose five members are appointed by the mayor, will deal with fallout from the protests is anybody's guess. But at this point it would be a surprise if the panel actually pressed for a full accounting of the overtime bills or sanctioned any cops who got out of line. The commission, which sets department policy and disciplines rogue cops, generally seems unwilling to ask the department

tough questions and uninterested in hearing from the citizenry.

Take, for example, the illuminating comments offered by commission president Connie Perry during the panel's March 26 meeting. Leaning into the mic, a serious look on her face, Perry told the audience, "I don't think much of any substance is accomplished in a public hearing."

Understandably, the sentiment didn't play so well with the 50 or so people who'd showed up to share their criticisms of the SFPD with the five-member commission. "These are public servants who find the public distasteful," griped Tarikh, who stormed out of the meeting in frustration.

He's not the only one annoyed with the commission these days. Since late November the OCC has been trying to gather evidence connected to the Union Street brawl that started the scandal, but prosecutors and police are refusing to turn over any documents, saying to do so would jeopardize the criminal case now in court.

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Norr also noted the irony of a war-related article that appeared on the *Chron's* front page that day, headlined "The Home Front: Battles with depression, stress are taking their toll." It made the point that some people literally are getting sick over this war.

But the *Chronicle* brass appear to have already decided to punish Norr. They killed his column for the week (which was about spam, not anything war related) before his time card was even processed, then informed him of his suspension a few days later. (Bronstein did not return any of several phone calls requesting comment for this article.)

Interviewed by telephone, Norr said that even though he's awaiting word from the editors about whether he'll be fired, he has no qualms about publicizing what he sees as a violation of his rights as a citizen. "It's a political issue, and I decided to treat it as a political matter."

Norr has worked full-time for the *Chron* for the last four years and is widely liked and respected by his colleagues. His passion for progressive politics is also widely known and has caused minor clashes with *Chronicle* brass in the past. He has filed a grievance with his union over his suspension.

On the day after Norr's suspension, March 25, Bronstein sent an e-mail to *Chronicle* staff (which was forwarded to the *Bay Guardian* by an employee) regarding the paper's conflict-of-interest policies, which began, "At momentous and emotional times like these, we need

to remind ourselves about our responsibilities as journalists and how those responsibilities intersect with personal feelings and beliefs."

Bronstein said the key issue was the newspaper's credibility with readers. He then went on to reiterate various company policies before reinforcing their relevance in the context of the war.

"If you're going to participate in a public way in any demonstration involving the war, you must clear it with a department head who will then notify one of us. If you cover a beat or handle stories, photos etc. that may involve that conflict, your publicly-expressed opinions may create at least the appearance of a conflict of interest or bias," Bronstein wrote.

Observers say Norr's case is fraught with interesting legal and political issues.

"It certainly seems ironic that First Amendment rights are being curtailed by an organization that strongly asserts its First Amendment rights," Bill McNeill, with the Employment Law Center, said. Yet irony and philosophy aside, he said the newspaper probably is acting within its rights. "It doesn't pass the smell test, but that doesn't mean it's illegal."

In fact, Jim Ewert, legal counsel for the California Newspaper Publishers Association, agreed that while the issue of political activities by journalists is complicated, the paper's legal rights to ban political activity by writers are fairly clear.

He cited a ruling by the Ninth Circuit Court of Appeals that upheld the sus-

pension of a McClatchy Newspapers reporter who had been arrested during [TK a pro-choice? an abortion] rally.

"The Ninth Circuit found there is a right that newspapers have to regulate activity that would affect the paper's credibility," Ewert said.

Still, in that case, the reporter in question covered the health beat, something directly related to the abortion issue. Norr argues that because his technology column doesn't delve into matters of politics or war, he should be free to speak out against war as a private citizen.

Some say currently accepted rules of the mainstream media don't appear to be on Norr's side.

"As a journalist, we do make certain sacrifices, and one of those is the ability to be politically active on many issues," said Kelly McBride, an ethics faculty member at the Poynter Institute media think tank. "The decision is, do you want to be a journalist or an activist, because the two aren't compatible."

But Jeff Perlstein, executive director of Media Alliance, disagrees. "I think we should be quite concerned that journalists are being punished for expressing their views or engaging with the important issues of the day," he said. ♦

E-mail Steven T. Jones at [steve@sfbg.com](mailto:steve@sfbg.com).

**For a chronology of last week's antiwar protests and events, as well as regular updates on what's ahead, go to [sfbg.com](http://sfbg.com).**

force, the commission has yet to convene a hearing on the matter or demand an independent inquiry.

School board member Mark Sanchez faulted the commission — which is staffed by Wayne Friday, Sidney Chan, and Angelo Quaranta, in addition to Perry and Makras — for lagging on the Thurgood Marshall matter. "They should have called for an investigation from the start," an exasperated Sanchez told us. "That's their job. They can do that." The board is formally urging the commission to open a probe.

Reached at home, Perry said, "I don't have any comments I'd like to make to the press. None at all."

An earlier interview with the *San Francisco Chronicle* was no more enlightening. Perry was quoted as saying, "I don't think the commission needs any defense. We are what we are. Our critics will say whatever they want."

Makras and Chan also declined to comment for this story.

Last month the northern California chapter of the American Civil Liberties Union released a voluminous and heavily footnoted report examining the SFPD's accountability vacuum. The study points to seven problem areas, including the commission's general slackness: over the course of 2002, 17 commission meetings lasted less than half an hour each. "While the length of meetings clearly does not tell

the whole story, it is a sign that the Commission is not fully exercising its oversight role," the report noted.

In an interview ACLU police practices expert Mark Schlosberg ripped the panel. "Part of this is an issue of political will. The commission has to want to hear issues of public concern and inject themselves into the debate," he said. "There's been an unwillingness to address issues brought forth by the community, and this really impedes the ability of the Police Commission to exercise oversight over the department."

Currently, the mayor appoints the police chief and the head of the OCC, as well as the Police Commission. Schlosberg has suggested revamping the body by giving both the Board of Supervisors and the mayor the power to choose members — something that's already been done with other city commissions.

Supervisor and mayoral candidate Tom Ammiano is leaning toward such a shake-up, which would require a change to the city's charter, as part of a package of police reforms that may go on the ballot as soon as November.

Commission-watcher Kevyn Lutton, who lives in Bayview, has another idea: elect the members. "These people," she said, referring to the commissioners, "are just a shield for the police department." ♦

E-mail A.C. Thompson at [ac\\_thompson@sfbg.com](mailto:ac_thompson@sfbg.com).

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## Antiwar movement

From page 21

hour of following the ride, Officer #307, who had American flags attached to his motorcycle, decided to pull over a bicyclist.

"He ran a red light," the officer said when I asked why he stopped the kid.

"But we were all running red lights," I responded. "Why'd you give him a ticket?"

"Well, that doesn't make it legal," the officer said.

Meggs and others considered the incident and several like it to be inappropriate police harassment designed to quell the most consistent branch of the local antiwar movement.

"In light of the protests over the last week, we were on the alert for problems," the SFPD's Tulley said of the reaction March 25. "Perhaps it was overkill, but they were probably just being cautious."

It was against this backdrop that Bikes Not Bombs anticipated the big ride on Friday, which fell on the day of the regular monthly Critical Mass ride and had been publicized as the major antiwar event of the week.

### Friday fun

At 5:30 p.m. on Friday, March 29, Justin Herman Plaza was so filled with bikes that we could barely move. The monthly Critical Mass rides have been drawing a few hundred people in recent months, but this crowd looked closer to a few thousand. All of the regulars were there, and many new faces as well.

First-time bike protesters ranged from middle-aged Carol C., a veteran protester who was new to Bikes Not Bombs, to 19-year-old Alex Candia, who was irritated after giving a media interview.

"He just wanted to make it all about the financial costs of the protests," Candia said of the Channel 5 reporter. "I don't feel like it should be costing the city any money. They don't need to hassle us; we're peaceful."

Indeed, the protest proved to be both peaceful and well policed. Dozens of officers monitored the procession of bikes from land and air, but given the massive size of the event, there was little they could do but simply let it happen. Minor crimes like public drinking and nudity were given a pass by the cops, which mostly confined their activities to harassing stragglers at the rear just to keep things moving.

It was too big for police to even charge ahead of the procession to shut down intersections, a task the bicyclists took up on this night, stopping in front of motorists at intersections and sending the message, "This is just 10 minutes out of your life that you'll be stuck here, and that's a lot better than being bombed."

And 10 minutes is about how long the procession lasted on that night at any given point. It was 10 minutes when antiwar activists controlled the streets and the message, 10 minutes when observers pondered why so many people were at this event, 10 minutes to think, 10 minutes when there wasn't business as usual. ♦

E-mail Steven T. Jones at [steve@sfbg.com](mailto:steve@sfbg.com).



# Nuclear trip

It's always fun to visit a nuclear reactor. They're so mysterious, full of invisible, bouncy particles that could zoom painlessly through your body, boring nano-scale holes in your DNA and mutating you to death. Even though nuclear reactors can't turn into bombs, all this talk of weapons of mass destruction in the media had me kind of hankering for anything vaguely related to nukes. Luckily, the Massachusetts Institute of Technology has a nuclear reactor that's open for tours.

I picked my way along a sunny street full of melting snow crusts, trying to figure out how to reach a large, barrel-shaped building the color of pistachio ice cream. I'd been given an address, but there weren't numbers on any of the doors I passed. And the reactor itself, set back from the street behind yards of chain-link fence, didn't exactly have any welcome mats. Finally I decided to ring the bell on an unmarked, locked metal door whose window was protected by steel wire. It had that groovy nuclear "high security" look. A breezy woman in uniform let me in before I could ask if I was in the right place, but clearly I was. My colleagues had already arrived, and everybody was signing in at the front desk. I immediately felt like I was on a high school field trip, which I discovered wasn't completely off the mark: dozens of high schools send curious students to MIT's reactor every year to do experiments and learn about physics.

After an excellent introductory lecture on how chain reactions work, we were ready to head down a long corridor, past two Geiger counters and into the incongruously sea foam-colored interior of the reactor itself. To get inside, we entered a tube — also sea foam — that turned out to be an air lock. As the huge outer door shut with a hissing sound, I was suddenly reminded of a submarine ride at Disneyland.

The second door on the air lock opened, and we were inside the reactor room. A high, vaulted roof was crisscrossed by catwalks. The room was dominated by a giant concrete structure at its center whose five-foot-thick walls were wrapped around neutron-absorbing heavy water, which circulated around the core, protecting us from stray radiation. I tried to imagine what the uranium rods looked like inside, and suddenly my ears popped. "We keep air pressure lower inside the reactor area," our guide explained. "That way, if there's a breach in the walls, air will flow back inside rather than out." Next to me, an unidentifiable object that looked something like a door wrapped in metal had a "radioactive" sign on it. "Do not loiter," the sign advised.

"Why do you think they painted the place this color?" my friend Lauren asked me, looking vaguely alarmed. Although the reactor had been designed in the mid 1970s, the thickly painted shades of blue and green everywhere gave the place a swinging, Kennedy-era feel. I almost expected to see sparkly foam on the ceiling. Maybe nuclear power, no matter how far we come, will always bring a retro sensibility with it.

Despite all of the "Warning! Radioactive!" signs, I felt totally secure inside the reactor. The place was a monument to safety measures: in the event of an emergency, I learned, the reactor could be shut down in a half second. I also discovered that Borax, a common household cleaner containing boron, can be used on a nuclear reactor the way sugar is in a gas tank. Boron absorbs neutrons, so if you poured a bunch of Borax on the core, you'd shut the whole thing down instantly. Comforted by that thought, we looked at a long metal chute sunk deep into the concrete around the reactor core. Students use it to do quantum particle experiments, siphoning off one neutron at a time from the core and observing its behavior.

As we walked slowly around the concrete-swaddled core, I suddenly felt a kind of giddy recklessness in the reactor room. Of course reactors cannot turn into nuclear bombs: the geometry for a bomb is totally different from the geometry for a reactor core. All the same, when I looked at the thick metal-and-treated-glass containers where researchers use robotic arms to play with radioactive stuff, I felt like I knew what had happened to all of the smart kids who blew their fingers off building rockets in their backyards.

MIT's nuclear reactor is no more dangerous than many laboratories. You can be exposed to radiation or worse in an undergraduate biology lab, and the explosion possibilities in a chem lab are nothing to sneeze at. But nuclear power has a mystique. As we left, exposing our bodies to Geiger counters en route, I thought about how generations had been raised to believe nukes were the scariest things in the world.

But they aren't. We can weaponize nature in all kinds of massively destructive ways. Nukes, I'm afraid, are just the beginning. ♦

Annalee Newitz (nukefiend@techsploitation.com) is a surly media nerd who bets you think this column is about you because you're so vain. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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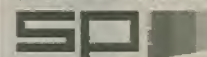
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# What war?

Dear Readers:

You know the Fawlt Towers where there's a group of German guests and Basil admonishes the staff, "Don't mention the war!"? Of course, he's the one who ends up accusing the hapless tourists of invading Poland and goes goose-stepping around the dining room, reducing the poor Teutons to tears. I can't get that episode out of my mind. Wonder why?

Love,  
Andrea

Dear Andrea:

I'm starting to show wee signs of perimenopause. I take testosterone vaginally, owing to dramatically decreased libido and tests showing low testosterone levels. I'm wondering why I still never feel "in the mood." If I masturbate or we just start having sex, I have a great time! But I have to think about it. I hate that! Any suggestions?

Love,  
No Thinking!

Dear Thinker:

I wish. The current understanding, vastly oversimplified, is that estrogen promotes receptive sexuality, while testosterone promotes the more active sort. I like to say, "Estrogen is the 'fuck me' hormone; testosterone is the 'fuck you' hormone." This sounds all sexist and biology-is-destiny until one remembers that not only do women have testosterone, but men also have forms of estrogen.

Not that long ago, everyone knew that women lose interest in sex after menopause (why no one seemed to notice that some decidedly do not, while others get steadily hornier as they age, I couldn't tell you). No one gave much thought to women's testosterone levels. As you know, that much at least has been remedied. Unfortunately, the more we know, the more we discover we don't know, and as you've discovered for yourself, supplemental testosterone is no panacea.

It may be worth it to do a little more tinkering with your hormone levels. If you've been seeing your regular gyno for this, you might try to find an endocrinologist who specializes in these matters. And then there's the lower-tech approach: have you tried fantasizing about what you'll do to your partner when you're finally alone together, or denying yourself sex — including masturbation — for a week or two to see what happens? How about buying some tantalizing toy and looking forward to trying it?

Therapists treat hypoactive-desire disorders, of course, but before committing yourself to both being sick and getting cured, you might want to consider that although it's frustrating not to feel what you want to feel, you're actually functioning rather well. You don't seem to have any emotional or relationship problems that might be causing this, and of course, you're actually having satisfying sex. Dunno if it helps, but you're doing better than many of your friends and neighbors — they're just not talking about it. I'll understand if you just want a magic pill to fix it, though. I would too.

Love,  
Andrea

Dear Andrea:

I'd like to make love several times a week, and while my wife feels that "sex is too important to assign arbitrary numbers to," she prefers once every month or two. So, I'm trying to find a way to suppress my libido. All I can find, perhaps unsurprisingly, are ads for products to increase libido. There are also a few references to antidepressants. I've tried lots of those for depression, and while they do lift my spirits, they do nothing at all to dampen my sex drive. I've also heard of the effects of cigarettes on killing desire, but I refuse to start smoking.

There must be something out there. Have you heard of any drugs that reliably work to suppress libido and have few side effects? I really want to salvage my marriage. Incidentally, masturbation is all very well, but it doesn't give any emotional fulfillment, and my wife has asked me not to, as it makes her feel inadequate.

Love,  
Mismatched

Dear Match:

There is a drug that lowers male libido, but I doubt you're going to find anyone to prescribe it to you unless you're willing to become a registered sex offender. It's Depo-Provera, the same drug I got yelled at for mentioning (to a woman!) last week. Yes, it has side effects. I can't imagine anything that would change your endocrine system so radically and not have a fairly high incidence of side effects. It isn't the kind of thing you want to take unless you really need it.

And no, I'm not going to recommend "communication," either. It sounds like you and your wife have communicated, and this is where your communication has led you: either you have to change (both of you, I mean), or you have to compromise. Can she get over her discomfort with your masturbation? Can you live with less sex than you'd naturally prefer? Can she live with a little more? I hope so; you have no choice. If you can't live with it, you'll have to get used to living apart.

Love,  
Andrea

E-mail Andrea Nemerson at [andrea@altsexcolumn.com](mailto:andrea@altsexcolumn.com).

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# Val 21

## dine review

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The Blender

# The scents of the past

By Paul Reidinger

**A**n old adage — all adages seem to be old — teaches that we learn not from our successes but our failures. Failure is instructive; it illuminates. Lately the illumination has been more than usually dazzling in restaurantland, but then, these are harder times than usual. And in hard times fraught with uncertainty, people salve their unease by turning to the familiar and the known.

In the past 18 months or so, I have noticed that locations of continual restaurant failure often end up as low-overhead Asian restaurants, or as some species of trattoria, America having made Italian cooking its own. An example of the latter point is Spiazino, which opened recently in the space long occupied by Val 21 — one of the first and best of the Mission District's new wave of restaurants in the 1990s — then, in rapid succession, by Provençal and creole endeavors (3Ring, Le Krewe) that just didn't catch on.

Val 21 was, of course, a tough act to follow. Along with Flying Saucer a few blocks away, it brought innovative California cooking to a once-forsaken neighborhood as the 1990s opened. And, like *The Mary Tyler Moore Show*,

it went out on top, ending its eight-year run in 1998 not because the loyal crowds had thinned but because the owner needed more time for himself and his family.

For more than a few of us, apparently, that oddly shaped dining room, with its big mezzaluna bar, will always be Val 21. Giuseppe Vivacqua (who's also a principal in Spiazino Café in West Portal) seems to have quietly reached the same conclusion, for Spiazino's recently launched sibling, Spiazino, is not really an attempt to capitalize on or otherwise play off of the past. The new restaurant, while retaining the polished blond wood and layout of earlier incarnations (the bar still stands commandingly just inside the front door), is a much more low-key affair, with a moderately priced menu of Italian standards that fit one's expectations like a pair of soft old slippers.

Standards, at their best, remind us why they became standards in the first place. Spiazino's zuppa di pesce (\$11.95), for instance, sounds routine — a usual-suspects variety of shellfish, calamari, and fish in a tomato broth, ladled over spaghetti — but turns out not to be, because the broth is thick

and slightly smoky, as if the tomatoes had been roasted beforehand. That is a good step to take with out-of-season tomatoes; it certainly would have benefited the diced specimen that wound up as a pale topping for bruschetta (part of an antipasto misto platter, \$7.95). Much better was the topping (on the other slice of bread) of chopped, sautéed mushrooms, which brought a hint of richness and warmth to what was otherwise a rather wintry assortment of (cold) artichoke hearts, thumbnail-size white beans, slices of prosciutto, julienne of bell pepper, and black olives.

Two lessons here: first, choose mushrooms in winter and forget about tomatoes until summer; and second, grilling enhances. A grilled mushroom, therefore, would be ideal in late winter, and we found it (a halved portobello cap, \$6.95) to be so, simply arranged on a bed of raw spinach, which absorbed the steaklike jus as if it were a vinaigrette. The quarters of unripe tomato on the side merely reminded us that an unripe tomato is a sad spectacle indeed.

Grilled petrale sole (\$15.95) is of course a local glory, handled here with a light touch: a squeeze of lemon, a bit of butter, a side of braised red chard, and (in perhaps a less light touch) a sizable blob of mashed potatoes. I enjoy mashed potatoes, but, like sausage, they are stuffed with hidden fat, and they make a not quite satisfactory accompaniment to white-fleshed fish. You find yourself staring at shades of pale; you are trying to find a little white house in a blizzard. Why not some chickpeas, or beluga lentils, for color, texture, contrast, not to mention nutritive value?

Our jury of two hung on the pizza montanara (\$8.95). We liked the topping — of tomato, sun-dried tomato, black olives, oregano, feta, mozzarella, and peppery, nutty arugula — but divided on the spongy crust. Some people like a spongy, bread crust; I am not one of them. But I did like the cannelloni bolognese (\$7.95), two hefty pasta tubes stuffed with well-seasoned ground veal in a rich tomato sauce. And — more surprising — I liked the tiramisu (\$5.50), which was firm and shapely, with a good balance of sugar, coffee, and rum. (So often they end up soggy with the booze.)

You step out of Spiazino aware of the fact that you are not stepping out of the Last Supper Club, two blocks up Valencia Street. For one thing, the food, while good, doesn't compare. On the other hand, neither does the congestion, which at TLSC is of Val 21-ish proportions — or, if you speak vernacular, a hassle. Spiazino is hassle free, and that's as much a comfort as any comfort food. ♦

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## Without Reservations

### Over here

**W**e go on eating despite our new war and the wall-to-wall, coast-to-coast, stem-to-stern, dawn-to-dusk-and-back-again television coverage of it on the cable news stations. We go on filling up restaurants; a neighbor ate at Bacco the other night (a week-night) and told me it was full of people knocking back wine — a significant detail; a friend drifting home from a protest looked through the windows of Delfina and saw a huge crowd ("I felt like throwing" — but did not throw — "a brick").

Yet food has tasted like ash to me, or perhaps not even that good — perhaps like nothing at all. The heart and mind are engaged elsewhere; the senses are wary. A recurrent antiwar theme here has been that business can't go on as usual while bombs are falling on Baghdad, but I suspect most of us would feel that way with or without protests. Life has assumed a surreal quality; the weather is springlike, the birds sing in the trees, the asparagus are pencil thin, perfectly fresh, and ready for roasting — and this is life in wartime?

War has been a major American export for at least a century, ever since the Spanish-American scuffle at the end of the 19th century. The key word there is *export*. Wars happen elsewhere — "overseas" and now, simultaneously, in the dreamland of television. Our armies are always "expeditionary forces" engaging in battles that leave cities devastated and populations displaced, but only over there, on continents not our own. There is an element of schizophrenia here that might account for the current war's high level of public support, especially as contrasted with public attitudes in Europe. The very word *war* carries a charge of terrible immediacy in almost every country but our own.

It would seem to follow that, since we confine war's unpleasantness to faraway lands, our own land would be peaceful. But I wonder if a country can be both a perpetual war machine and a republic of domestic tranquillity. The evidence — from the marketing of Hummers as the latest badges of suburban security to a widespread fondness for physical conflict — suggests that it can't be, though whether our domestic truculence is blowback from overseas adventures or the latter are merely projections of a general American bent toward violence isn't clear. The answer is probably a bit of both — a symbiosis of hostility.

Meanwhile, we go on eating, and trying to live as best we can. We watch the TV with miserable compulsiveness and wonder when food will taste good again, when — or if — life will assume its familiar rhythms. Maybe it won't, and maybe it shouldn't. Maybe there's just no escape.

Paul Reidinger  
paulr@sfbg.com



**Trattorias step in ...** Co-owner Mercedes Leon totes up the (moderate) bill for some Italian comfort food at Spiazino, which hopes to make a go of it in a space that's seen them come and go in recent years.



cheap eats by dan leone

# Chow, Maine

**M**y good friend, ex-bandmate, and favorite poet, Haywire, is coming to town, ostensibly to promote his first-ever book of poems, *Maine* (Slope Editions, 80 pages). However, anyone who's ever watched Haywire attack a burrito as many times and with as much relish (or salsa, as it were) as I have (i.e., me) knows the real reason why his big West Coast book tour includes readings in San Francisco, and San Francisco.

I can almost pretty much guarantee you that next week's Cheap Eats will revolve around burritos, the way the whole world used to back in the day. Back when me and Haywire used to haunt Can-Cun, among other Mission District taquerías, crying into our aguas frescas over how we'd never get our first books published, and how, if we did, we'd never do a reading together at City Lights.

What? Did I mention it?

Well, before you go thinking I'd stoop to abuse the integrity of this column by using it to promote a good friend, do me the kindness to consider the whole picture and gather all the facts. I'm reading with Haywire at City Lights Bookstore, Columbus and Broadway, on April 3 at 7 p.m. We might even sing a song or two or three together; but, since billing ourselves as Ed's Remaining Qualities might border on shameless opportunisticism, we've decided to go with Simon's Remaining Garfunkel. (I'm Simon.) And then, when he reads again (April 8 at the Hemlock Tavern on Polk Street), I'm not reading that night, but my band's playing, of course.

As for the book (*Maine*, Slope Editions, 80 pages), I'm not a book reviewer or I'd tell you in 750 entirely incomprehensible words — referencing many obscure artists and monks and 18th-century Swedish meatball experts — what I'll bet I can get across by the end of this paragraph. Which is to say: I read it three times in three sittings, one of which overlapped with lunch, and I laughed so hard that a piece of rice came out my nose.

Yesterday, after eating leftover red beans and rice and gumbo for lunch (Crawdadd's been on a roll), I tried to have Cajun food for dinner, too. Me and Wayway and Gatorgator had BARTed over to Berkeley to see a show at the Starry Plough, and we might have made it to La Bayou before closing if they wouldn't have closed two-and-a-half minutes early, the bums.

There's not a lot to choose from on Adeline and Alcatraz at nine o'clock on a weeknight. There's a taquería that specializes in fish-and-chips and a Chinese restaurant that specializes in fried chicken. For me, the decision was easy; I had fish-and-chips last week, and next week is bound to be all burritos (*Maine*, Slope Editions, 80 pages). The Chinese joint had the added advantage of one of the most enticing slogans I've ever seen: "Chinese and American Food Offer." Right there, big as blazes, on the sign over the door.

Double Eight Restaurant is the name of the place. Its logo is two eights, or "88," in an eight ball. Maybe that's not its logo, but if it isn't, it should be. Its address, by the way, is 1818 Alcatraz. But Double Eighteen just doesn't have the same ring.

"Chinese and American Food Offer."

We ordered Chinese food (pot stickers, pork fried rice, green pepper beef) and we ordered American food (fried chicken and mashed potatoes).

The waitressing person, none too happy to see us in the first place (half an hour before closing), pointed out that the fried chicken would take 20 minutes. As said pointing out was accompanied by a meaningful look to the clock on the wall and an anxious glance at her wristwatch, I myself was inclined to change the order, but Gatorgator, ever the difficult bitch ...

Anyone who happens to know my friend Gatorgator will get the joke in that last statement. And anyone who knows me will know it was me who insisted on the fried chicken, even though Gatorgator had ordered it, because 20 minutes is the *first* thing I want to hear when I order fried chicken; it means it's fried to order. If you want me to change my mind, tell me it'll be right out.

Anyway, I'm glad I stuck to Gatorgator's guns, because not only was the fried chicken the best thing on the table, but it was also some of the best fried chicken this or that side of Gravy's. And one of the pieces was ever-so-slightly potentially underdone, meaning I got to take it home to cook the rest of the way for breakfast! With waffles!

Thigh and a breast: \$2.70. Smashed potatoes and gravy: 80¢. Pot stickers: \$3.10. Pork fried rice: \$3.50. Green pepper beef: \$5.25. *Maine*: \$14.95. ♦

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Dan Leone is the author of *Eat This*, *San Francisco* (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books).

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The **skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

**Deciphering the codes** Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

**Price range**  
€ less than \$7 per entrée  
\$ \$7-\$12  
\$\$ \$13-\$20  
\$\$\$ more than \$20

## Critic's choice

XYZ joins the pantheon of fabulous restaurants in the city's hotels. Lusty California cooking glows like a campfire in a cool (if slightly deracinated) urban setting. (P.R., 3/03) 181 Third St. (at Howard), S.F. 817-7836. California, B/BR/L/D, \$\$\$, AE/DC/DS/MC/V.

## Recently reviewed

Melisa's deals in spicy Chinese food, and if that's what you're after, you won't mind the brutally bleak decor. Dishes bearing Melisa's name are especially tasty. (P.R., 3/03) 450 Balboa (at Sixth Ave.) S.F. 387-1680. Chinese, L/D, S, AE/MC/V.

The Last Supper Club is really a trattoria, and an impressive one, from its half-lit, reddish-gold interior to its always tasty and sometimes astounding food. Don't miss the Sicilian-style ahi tartare on house-made potato chips. (P.R., 3/03) 1199 Valencia (at 23rd St.), S.F. 695-1199. Italian, BR/D, \$\$, AE/MC/V.

Vino e Cucina offers a pleasantly oasistic setting and solid Italian food—with the occasional pleasant surprise—on a gritty stretch of Third Street. (P.R., 3/03) 489 Third St. (at Brannan), S.F. 543-6962. Italian, L/D, \$\$, AE/MC/V.

## On the cheap: Southeast Asian

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping—with joy. The rest of the menu is equally satisfying. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, S, AE/DISC/MC/V.

Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemon-grass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, S, MC/V. Thai Time proves that good things come in little packages. The food is tremendous. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, S, AE/MC/V.

## Featured neighborhood: Bayview, Hunters Point, and south

**Cable Car Coffee Shop** Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

**Cafe Lola** serves a great burger, with a beautiful view across the water to Oakland. Good fries, too, and all-around good juju. (D.L., 3/02) 702 Innes (at Earl), S.F. 282-8091. American, BR/L, €.

**Cliff's Bar-B-Q and Seafood** Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

**Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want—a lot, or a whole honkin'-duty lot—and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, €.

**The Old Clam House** really is old—it's been in the same location since the Civil War—but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (P.R., 4/02) 299 Bayshore (at Oakdale), S.F. 826-4880. Seafood, L/D, \$\$, MC/V.

**Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25–\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.

**Soo Fong** features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

**Taqueria El Potrillo** serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (P.R., 2/02) 300A Bayshore Blvd. (at Flower), S.F. 642-1612. Mexican, B/L/D, €, cash only.

## Downtown, Embarcadero

**Campton Place** is at once spacious and cozy—there is no more comfortable dining room in the city—and chef Laurent Manrique's food is a sequence of small masterpieces in which rich ingredients are deployed with elegant restraint. One of the great places to go with parents. (P.R., 7/02) 340 Stockton (at Campton Pl.), S.F. 955-5555. French, \$\$\$, AE/CB/DC/MC/V.

**Curve** enjoys the occasional barkeep services of owner Johnny "Love" Metheny, while the fine New American menu in the starched, sober dining room makes it possible to forget (if you want to forget; maybe you don't) that Pac Bell Park is but a half block away. (P.R., 10/01) 747 Third St. (at Townsend), S.F. 896-2286. American, L/D, \$\$, AE/DC/MC/V.

**Gary Danko** is an exercise in symmetries, with food, ambience, and service in a fine balance. Danko's California cooking is distinctive, but the real closer is the cheese cart, laden with the exquisite and the rare. (P.R., 2/02) 800 North Point (at Hyde), S.F. 749-2060. California, D, \$\$\$, AE/DC/DISC/MC/V.

**Grand Cafe** now serves the French-modern food of Paul Arenstam (late of Belon), and it's full of nice little touches: sauce gribiche on asparagus, for example. Lots of seafood, including plates of fruits de mer. The setting remains

splendid. (P.R., 6/02) 501 Geary (at Taylor), S.F. 292-0101. French, \$\$\$, B/BR/L/D, AE/MC/V. **Haveli** resembles the hash line from some Bollywood remake of *M\*A\*S\*H*, but the "Hindu vegetarian cuisine" is spicy and fresh. (P.R., 1/03) 35 Sixth St. (at Market), S.F. 348-1381. Vegetarian/Indian, B/L, €, MC/V.

**Jeanty at Jack's** introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulousness, at least at dinnertime. At lunch, the pace is more harried, the prices too high. (P.R., 4/02) 615 Sacramento (at Montgomery), S.F. 693-0941. French, L/D, \$\$\$, AE/MC/V.

**Mc2** combines a strikingly warm, postmodern design—glass, brick, stainless steel—with a New American menu whose prices have been sharply cut and whose large plate—small plate design encourages sharing. And you can still get tarte flambée, the pizza of Alsace. (P.R., 3/02) 470 Pacific (at Montgomery), S.F. 956-0666. New American, L/D, \$\$, AE/DC/MC/V.

**Postrio** might be the last place on earth where you can still get a taste of the elegantly lusty cooking that made Wolfgang Puck and his first Spago famous. (P.R., 11/02) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

## North Beach, Chinatown

**Alfred Schilling** has transposed itself, truffles, campiness, and all, to North Beach. There, amid 1970s-issue hot pink vinyl, you can assemble your own tasting menus from Schilling's ethnically elusive but always excellent cooking. (P.R., 1/03) 270 Columbus Ave. (at Broadway), S.F. 362-7210. Eclectic, B/L/D, \$\$, MC/V.

**Gondola** captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, S, MC/V.

**Pena Pacha Mama** offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charlie Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

## SoMa

**Chez Spencer** brings Laurent Katgely's precise French cooking into the rustic-industrial urban cathedral that once housed Citizen Cake. Get something from the wood-burning oven. (P.R., 7/02) 82 14th St. (at Folsom) S.F. 864-2191. French, BR/L/D, \$\$, MC/V.

**Fly Trap Restaurant** captures a bit of that old-time San Francisco feel, from the intricate plaster ceiling to the straightforward menu: celery Victor, grilled salmon filet with beurre blanc. A good lunchtime spot. (P.R., 1/02) 606 Folsom (at Second St.), S.F. 243-0580. American, L/D, \$\$, AE/DC/MC/V.

**Hawthorne Lane** comes about as close to restaurant perfection as is possible in this world. The California cooking shows marked Asian influences; the mutedly elegant decor is welcoming, not stuffy. Sublime service. (P.R., 8/01) 22 Hawthorne Lane (between Second and Third Sts. at Howard), S.F. 777-9779. California, L/D, \$\$\$, MC/V.

**Hotel Utah Saloon** brings Joanna Karlinsky's fresh, casual California cooking to a landmark venue for live indie music. Practically everything is house-made, and the chocolate chip cookies are big enough to play Frisbee with. (P.R., 4/02) 500 Fourth St. (at Bryant), S.F. 563-6300. California, L/D, S, MC/V.

**India Garden** indeed has a lovely garden and an excellent lunch buffet that does credit to south Asian standards. (P.R., 2/03) 1261 Folsom (at Ninth St.), S.F. 626-2798. Indian, L/D, S, AE/DC/DS/MC/V.

**Julie's Kitchen** offers a lunchtime buffet with, literally, a bit of everything, from roast turkey to sushi, with plenty of interesting items in between. (P.R., 2/03) 680 Eighth St. (at Townsend), S.F. 431-1255. Eclectic, B/L, S, DC/MC/V.



## Nob Hill, Russian Hill

**Alborz** looks more like a hotel restaurant than a den of Persian cuisine, but there are flavors here — of barberry and dried lime, among others — you won't easily find elsewhere. (P.R., 8/02) 1245 Van Ness (at Sutter), S.F. 440-4321. Persian, L/D, S, MC/V.

**East Coast West Delicatessen** doesn't look like a New York deli (too much space, air, light), but the huge, fattily satisfying Reubens, platters of meat loaf, black-and-white cookies, and all the other standards compare commendably to their East Coast cousins. (P.R., 11/01) 1725 Polk (at Clay), S.F. 563-3542. Deli, BR/L/D, S, MC/V.

**The Grubstake** might look like your typical Polk Gulch diner — sandwiches and burgers, open very late — but the kitchen also turns out some good mom-style Portuguese dishes, replete with olives, salt cod, and linguica. If you crave caldo verde at 3 a.m., this is the place. (P.R., 5/02) 1525 Pine (at Polk), S.F. 673-8268. Portuguese/American, B/L/D, €, cash only.

**Le Petit Robert** offers classy French cooking as a wealth of small plates, along with a few larger ones, in a setting that's at once spacious and warm. Not cheap, but good value. (P.R., 11/01) 2300 Polk (at Green), S.F. 922-8100. French, L/D, \$\$, MC/V.

## Civic Center, Tenderloin

**Gyro King** has that Istanbul feeling: lots of kebabs and gyros, hummus, dolma, eggplant salad, and of course baklava fistikli for dessert. It's all cheap, and it makes for a good, quick Civic Center lunch. (P.R., 2/02) 25 Grove (at Larkin), S.F. 621-8313. Turkish/Mediterranean, B/L/D, €, MC/V.

**Olive** might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan pâté and beef satay with peanut sauce. (P.R., 10/02) 743 Larkin (at O'Farrell), S.F. 776-9814. Pizza/eclectic, D, \$, AE/DS/MC/V.

**paul K** offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

**Piyassa** melts Turkish, French, and North African culinary influences into a distinctive metropolitan style. The simple sautéed fish of the day tells you all you need to know about what the kitchen can do. Attentive service. (P.R., 2/02) 1686 Market (at Gough), S.F. 864-3700. Turkish/French, D, \$\$, MC/V.

## Hayes Valley

**Arlequin** offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, €, MC/V.

**Destino** reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V.

**Zuni** The old standbys are reliable, but the best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

## Castro, Noe Valley, Glen Park

**Catch** offers some excellent seafood pastas and a fabulous dish of mussels in Pernod over frites, while the atmosphere is full of Castro festivity. (P.R., 12/02) 2362 Market (at Castro), S.F. 431-5000. Seafood, L/D, \$, AE/MC/V.

**Côté Sud** brings a stylish breath of Provence to the Castro. The cooking reflects an unfussy elegance; service is as crisp as a neatly folded linen napkin. Nota bene: you must climb a set of steps to reach the place. (P.R., 10/02) 4238 18th St. (at Diamond), S.F. 255-6565. French, D, \$\$, MC/V.

**Incanto** sets the bar a bit higher for neighborhood Italian restaurants. Gorgeous stonework, a chapel-like wine room, and skillful cooking that ranges confidently from pastas to braised lamb shanks. (P.R., 7/02) 1550 Church (at Duncan), S.F. 641-4500. Italian, D, \$\$, MC/V.

**Miss Millie's** has quietly become one of the best restaurants in Noe Valley. Lots of Latin

1. Story House Coffee, Kaanapali Maui Moka Prime, whole bean
2. Marcella Hazan's gelato di panna
3. Monte Antico Toscano, 2000
4. Joachim Splichal's Patina Cookbook, Ten Speed Press
5. Polidor's tarte Tatin: encore!

the blender

American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

**Tangerine** occupies one of the lovelier and more tree-lined corners in the Castro, and the "fusion" cooking is really more of a potpourri, ably ranging from gumbo to deep-fried calamari to sea bass edamame. (P.R., 1/03) 3499 16th St. (at Sanchez), S.F. 626-1700. Fusion, L/D, \$, MC/V.

## Haight, Cole Valley, Western Addition

**All You Knead** emphasizes the wonderful world of yeast — sandwiches, pizzas, etc. — in a space reminiscent of beer halls near Big 10 campuses. (P.R., 3/02) 1466 Haight (at Ashbury), S.F. 552-4550. American, B/L/D, €, MC/V.

**Eos** serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

**Fly** could easily host séances, but if your only interest is food and drink you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake drinks to wash it all down. (P.R., 1/03) 762 Divisadero (at Fulton), S.F. 931-4359. Mediterranean, L/D, \$, AE/DC/DS/MC/V.

**Hukilau** brings a dash of Big Island conviviality — and Big Island (i.e., big) portions — to a wind- and traffic-swept corner of the big city. Spam, too, if you want it. (P.R., 2/03) 5 Masonic (at Geary), S.F. 921-6242. Hawaiian/American, BR/L/D, \$, MC/V.

**Julia** bears the (first) name of its founder and chef, Julia McClaskey, and the stylish, substantial New American food will be familiar to those who enjoyed McClaskey's work at Dine and Universal Cafe. First courses are large; three of them make up a nice tasting menu. (P.R., 7/02) 2101 Sutter (at Steiner), S.F. 441-2101. New American, D, \$\$\$, AE/MC/V.

## Mission, Bernal Heights, Potrero Hill

**Alma** means "soul," and that's what chef-owner Johnny Alamilla brings to his nuevo Latino menu. From feijoada to seiche to black cod roasted in a banana leaf, the food is unforgettable. (P.R., 10/01) 1101 Valencia (at 22nd St.), S.F. 401-8959. Nuevo Latino, D, \$\$, MC/V.

**Bistro E Europe** is probably the only place in town where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

**Blue Plate** has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (P.R., 2/03) 3218 Mission (at 28th St.), S.F. 282-6777. Mediterranean, D, \$\$, AE/MC/V.

**Chez Papa Bistrot** sits like a beret atop Potrero Hill. The food is good, the staff's French accents authentic, the crowd a lively cross-section, but the place needs a few more scuffs and quirks before it can start feeling real. (P.R., 7/02) 1401 18th St. (at Missouri), S.F. 824-8210. French, BR/L/D, \$\$, AE/MC/V.

**Jasmine Tea House** feels vaguely Italian, with its pastel pink walls and peals of opera floating from the kitchen, but the classic Chinese cooking is bright and crisp. Avoid the deep-fried stuff. (P.R., 4/02) 3253 Mission (at Fear), S.F. 826-6288. Chinese, L/D, \$, MC/V.

**La Luna** gives its fine nuevo Latino cuisine a distinctly Argentine spin. The parrillada (for two) is more than enough to sate even incorrigible carnivores, and the Mediterranean-blue color scheme is agreeably muted. (P.R., 7/02) 3126 24th St. (at Shotwell), S.F. 282-7110. Nuevo Latino, D, \$\$, MC/V.

Continued on page 32

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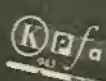
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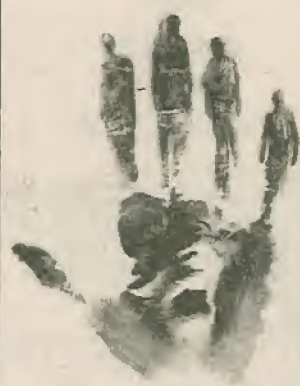
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## Eat Here Now

From page 31

**Little Baobab** reminds us that creole cooking isn't just from New Orleans; the excellent (and inexpensive) food takes its influences from French island culture in the Caribbean and Indian Oceans. (P.R., 11/02) 3388 19th St. (at Mission), S.F. 643-3558. Creole, D, S, MC/V.

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**Platanos** joins the Mission's Roller Derby of freshened Latino cooking with a potpourri menu of dishes from throughout the Spanish-speaking Americas. Good ceviche, an excellent chile relleno, and of course plantains every which way. (P.R., 12/02) 598 Guerrero (at 18th St.), S.F. 252-9281. Pan-Latino, D, S, AE/MC/V.

**Walzwerk** bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, S, MC/V.

**Yo's Sushi Club** at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (P.R., 5/01) 2937 Mission (at 26th), S.F. 695-1799. Sushi, D, S, AE/MC/V.

## Marina, Pacific Heights, Laurel Heights

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**Chaz** doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, S, AE/MC/V.

**Chez Nous** fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, S, MC/V.

**Kiss** is tiny, industrial, not particularly Anglophonic — and serves some of the best sushi in the city. Warning: the very best stuff (from the specials menu) can be very pricey. (P.R., 10/01) 1700 Laguna (at Sutter), S.F. 474-2866. Japanese, D, SSS, MC/V.

**L'Amour dans le Four** gives a nice local boho twist to classic French bistro style. Many dishes from the oven. Tiny, noisy, intimate. (P.R., 9/02) 1602 Lombard (at Gough), S.F. 775-2134. French, D, S, AE/MC/V.

**La Table** dresses for success — lots of chicly understated fabrics on the high banquettes — and the bistro food is good if slightly nouvelle (and expensive). The better value is **La Table du Chef**, the sequestered room with the reasonably priced haute cuisine. (P.R., 12/02) 3640 Sacramento (at Locust), S.F. 345-8600. French, BR/L/D (du Chef, D only), S, S, AE/DC/DS/MC/V.

**Meeting House** ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, SSS, AE/MC/D.

## Sunset

**Barolo** does have one bottle of Barolo on the wine list, but the rest of the menu eschews the grand in favor of the simple, the honest, the tasty. And the not too expensive. (P.R., 9/01) 400 Dewey (at Laguna Honda), S.F. 661-9210. Italian, L/D, S, S, AE/DC/MC/V.

**Cafe for All Seasons** reflects the friendly vibrancy of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, S, S, AE/MC/V.

**Eldos** is a cross between a brew pub and a taqueria, with a few standard American items thrown in. Fabulous chicken posole. (P.R., 9/02)

1326 Ninth Ave. (at Irving), S.F. 564-0425. Mexican/brew pub, L/D, S, AE/DC/MC/V.

**Nan King Road Bistro** laces its mostly Chinese menu with little touches from around Asia (sake sauces, Korean noodles), and the result is a spectacular sauciest. Spare, cool environment. (P.R., 10/01) 1360 Ninth Ave. (at Judah), S.F. 753-2900. Pan-Asian, L/D, S, AE/MC/V.

**Paradise Pizza and Pasta** serves a solid, basic menu of pizzas and pastas in a boxy, high-ceilinged space that manages to be both sleek and warm. (P.R., 6/02) 642 Irving (at Eighth), S.F. 759-1487. Italian, L/D, S, MC/V.

**Shanghai Restaurant** poses the occasional issue for Anglophones, but the food, when it finally arrives, redeems the sometimes frustrating wait. Excellent Szechuan-style, spicy stuff, fine soups, seafood dishes. (P.R., 12/01) 420 Judah (at 9th Ave.), S.F. 661-7755. Chinese, L/D, S, MC/V.

## Richmond

**Aziza** shimmers with Moroccan grace, from the pewter ewer and basin that circulates for the washing of hands to the profusion of preserved Meyer lemons in the splendid cooking. (P.R., 12/01) 5800 Geary (at 22nd Ave.), S.F. 752-2222. Moroccan, D, S, S, AE/MC/V.

**Chapeau!** serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, S, S, AE/DC/MC/V.

**Deep Blue Sushi** is more peach than blue, color-wise, but the Japanese standards are prepared with care and just enough twists to make a good match with the mutedly hip decor. (P.R., 1/03) 445 Balboa (at Sixth Ave.), S.F. 933-7100. Japanese/sushi, D, S, S, MC/V.

**Straits Cafe** has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, S, AE/DC/MC/V.

**Twilight Cafe and Deli** is a bit of an older, having opened in 1980, but the Middle Eastern menu is full of delights, from falafel and hummus to foul muddamas, a cumin-scented fava bean stew. A fabulous mural on one wall relieves the standard deli dreariness. (P.R., 6/02) 2600 McAllister (at Stanyan), S.F. 386-6115. Middle Eastern, B/L/D, S, MC/V.

## Berkeley, Emeryville, and north

**Aegean Grill** grills lamb like nobody's business, and serves the rest of its Turkish-influenced Middle Eastern menu in a serene and elegant setting. (D.R., 6/01) 1403 Solano (at Carmel), Albany. (510) 559-9988. Middle Eastern, D, S, S, MC/V.

**Chez Panisse** may be, at 32, an old-timer, but a devotion to the best seasonal ingredients (often organic) grilled on the wood-fired open hearth means the restaurant's distinctive Franco-California signature remains unmistakable, and unmatched. (P.R., 2/03) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049. L/D, S, S, restaurant, (510) 548-5525, SSS; California, AE/DC/DISC/MC/V.

**Minokichi** Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, S, AE/MC/V.

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**Arizmeni** is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, c. Not wheelchair accessible.

**Giglio** isn't fancy, but its pastas and salads are solid, and the occasional veal dish shines. Comfy trattoria feel. (P.R., 6/02) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, S, AE/MC/V. Not wheelchair accessible.

**Original Kasper's Hot Dogs** has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, c. ♦



# 36

## panther films

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Film

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Theater

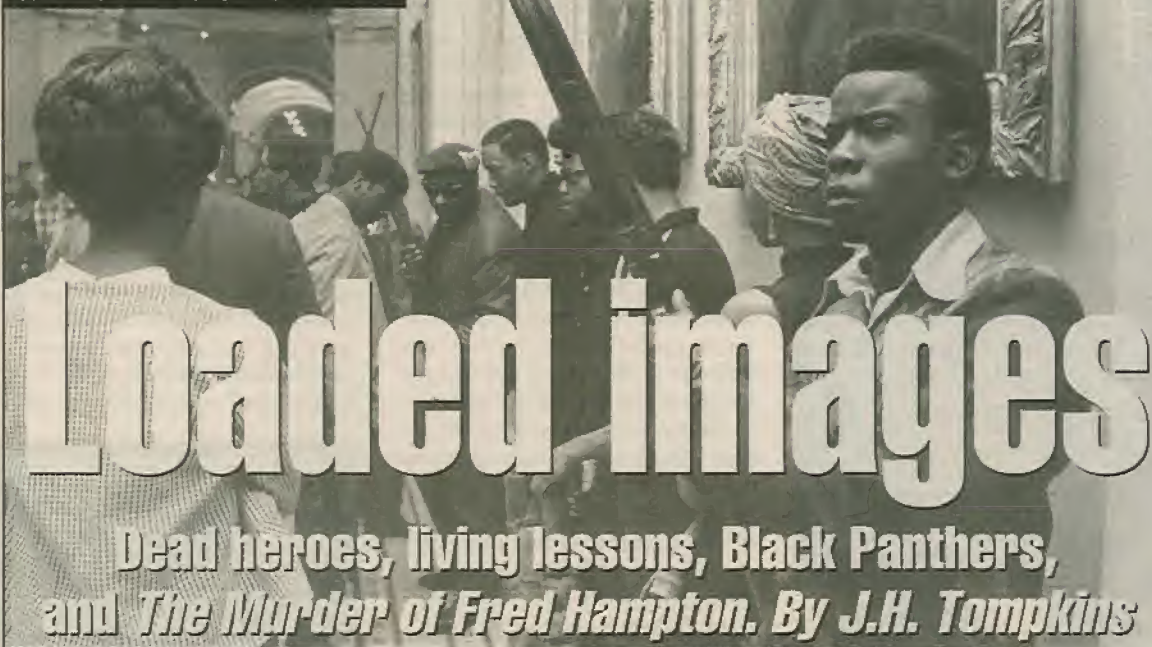
39

Dance

40

Noise

**Panthers protest:** The group made international news in May 1967 by bringing guns to the State Capitol in Sacramento in protest against restrictions on their right to appear in public carrying weapons.



# Loaded images

Dead heroes, living lessons, Black Panthers, and *The Murder of Fred Hampton*. By J.H. Tompkins

*You can kill a revolutionary, but you can't kill the revolution.*

Fred Hampton

I deeply admired Fred Hampton during the late 1960s, when he was a charismatic Black Panther leader from Chicago. A brilliant speaker, he could transform an unruly crowd into a rapt congregation with the turn of a phrase. Or so it was said; I never met him, but he was my age, and from the sound of things, as streetwise and tough as I was not. The 2,000 miles between Oakland and Chicago only enhanced a presence I'd fashioned from news clippings, photos, rumors, and stories. When the Chicago police murdered Hampton years before the Panthers self-destructed, they spared him and me the complications of the future — dead heroes won't let you down.

Filmmaker-writer Mike Gray was making a documentary about Hampton, and during 1969 he spent considerable time filming the quick-witted, camera-friendly young man. The project was still a work in progress when Chicago police suddenly called it a wrap and gave *The Murder of Fred Hampton* its name. On Dec. 4, 1969, at 6:30 in the morning, 15 heavily armed cops stormed a South Side apartment, murdering Mark Clark and a sleeping Hampton, who had been drugged the night before by his bodyguard — a moonlighting FBI informant. Gray arrived with his camera shortly after a quartet of grinning cops carried Hampton's body away. He left with horrifying footage of smashed doors, bullet holes, and a mattress saturated with blood and used it to undermine an official story that smelled worse each time it was aired. The film, released in 1971, brings Hampton into focus and helped force the indictment of 14 people, including Chicago district

attorney Vincent Hanrahan, on charges of criminal conspiracy in connection with the murder.

### That was then

The Black Panther Party, led by Huey P. Newton, was founded in Oakland in 1966. The Panthers redefined the so-called black militant in the public imagination by arming themselves and patrolling Oakland police as they patrolled Oakland. The Panthers wore leather jackets and black berets and declared themselves to be for multinational unity and Mao Tse-tung. Black youths lined up to join, and Panther support became a barometer of commitment for the largely white "movement," a gut check measured by one's willingness to "pick up the gun."

Street smarts were heavy, school smarts weren't, and white radicals left campus looking for trouble. They found it — at least I did — staring down the barrel of an FBI revolver one day at home and then at an all-night vigil inside Richmond Panther headquarters, armed, reckless, and scared, waiting for a rumored police raid. When the shooting, jailing, beating, and threatening became routine, when friends and classmates stayed in Vietnam after their bodies flew home, the most important rule of the game became clear: the Yankees played hardball.

There's plenty of hardball in *The Murder of Fred Hampton*, but the film is about more than guns and death. Despite scratchy sound and bombastic sloganeering, the film offers a telling glimpse of the '60s — of hope, frustration, grandstanding, and revenge. The Panthers' mouths were on the offensive, but their weapons were used in self-defense — and the police-Panther body count tilted heavily in favor of the law.

Despite international prominence

and many thousands of supporters, the Panthers began to self-destruct at the turn of the decade. The police stepped back and let the Panthers shoot themselves, metaphorically and sometimes literally. The ugly personal failures of leaders like Party founder Newton became a generic societal exhibit A used to prove, somehow, the futility of dreaming.

Attacking the 1960s has been a national sport for 30-some years. Even hoary "'60s people" want the decade to go away. To this day those years provide the negative point of reference for the born-again shock troops — the families Bush and Cheney, Kenneth Starr, Richard Perle, and Marvin Olasky — standing guard over America's moral character.

### A web of information

Hampton's short life has passed into the netherworld of memory, but his murder by criminal conspiracy has an echo today, as the euphemistically named coalition forces ravish Iraq. The ill wind that long ago whipped through Chicago was generated by conditions unique to that moment, but it bore the same too-familiar odor hanging in the air today. Uncle Sugar is on the warpath, his message brutally clear: defy me and suffer the consequences.

Corporate media are doing P.R. for the Pentagon — they've got no time for the news. When Panthers walked the earth, the media was less centralized and powerful than it is today, but it played a similar role. The stranglehold was challenged by hundreds of underground newspapers and newsletters; by word of mouth, flyers, and photos; and by a handful of important films, including *The Murder of Fred Hampton*. In 1969 I kept my bearings by reading *The Black Panther* and the *Berkeley Tribe*. They captured the spirit of the day, if not always its substance.

### Promoting the Panthers

Although Gray made *The Murder of Fred Hampton* as part of the Film Group, if you ask '60s activists about radical filmmaking in those days, they'll tell you about Newsreel Film. A loosely organized collective of activist filmmakers, Newsreel was founded in New York in 1967, expanded to San Francisco in 1968, and within a few years had produced a body of films that reflected the excitement, challenge, confusion, and chaos of the times.

"We made films down and dirty," remembers Richmond resident Jeff Marchant, who was an San Francisco State University film student in 1968 when he joined San Francisco Newsreel. "And the purpose of the films was to help the movement, and we were part of that movement."

San Francisco Newsreel made two films about the Panthers, 1968's "Black Panther (a.k.a. Off the Pig)" and 1969's "Mayday!" "We were very conscious of what we were doing," Marchant says, but not without pointing out that these are his opinions of a group that had a lot of them. "We wanted to help promote the Panthers. The first film was shown around the country at a time when people were looking for a model, and then here was this powerful image, with Huey in the chair, the berets and black leather coats. It frightened the powers that be and was important to promoting the Panthers."

### Don't follow leaders

Eight months after Hampton's death, Newton — imprisoned for killing an Oakland cop — was granted a new trial. He went to jail when the Panthers were still a fledgling organization, provided them with the "Free Huey" campaign they rode into the spotlight, and emerged an international celebrity who would soon be declared the Supreme Servant of the People. He moved into a

Continued on page 34

1. Tommy and Karen's wedding
2. "Bush Killa," Paris
3. *Science Is Fiction: The Films of Jean Painlevé*
4. Owl and the Pussycat, Hemlock Tavern
5. Skull talking on cell phone, throughout S.F.

the mix



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## Panthers

From page 33

Lake Merritt penthouse, introduced Marxist-Leninist-Pantherist thought, and debated William F. Buckley on national television, not necessarily a mistake, but an odd coming-out party nevertheless. The movement mushroomed while Newton was in jail, and good luck to anyone waiting for the old Huey to come back — he didn't exist in the first place. When a Panther faction headed by Eldridge Cleaver clashed with Newton, you could hear a death rattle in the distance. As the decade pushed on, most Panthers quit the party, as did all but the most sycophantic of Newton's white followers.

The years have added depth to Gray's film, and new questions that are more complicated and, in some ways, more troubling than murderous police. It's about bombastic, provocative rhetoric, about individuals and groups, leaders and the led. It's about anyone — me included — who got to know and love Newton while he was behind bars, and how we really didn't get to know him at all.

"I have the pleasure now to introduce who I believe is one of the baddest motherfuckers in the world." That's Hampton talking in *The Murder of Fred Hampton*, about to bring Black Panther Party chair Bobby Seale to an audience of supporters. "We love the Black Panther Party, and we love chairman Bobby Seale.... We say we're drawing a line somewhere, saying, 'If you cross the line, motherfuckers, if you gonna try to bash us, we'll blow your brains out.'"

Hopefully today's activists have seen enough to know better. After a generation of fallen walls and fallen heroes; after the Gang of Four and the Soviet Bloc; after turncoats, sellouts, and mistake-ridden, fallible humans, there's no market for heroes. For many activists, that means decisions by consensus, and principled decentralized democracy — for me, it means contemplating the relationship of individual biography to the biography of groups. I wonder if the United States can someday become — in some fabulous conjoining of technology, wisdom, patience, and principle — a nation of 200 million stories. Can we uproot the myths lying deep in our unconscious, the shared instincts and impulses that bind individuals into the powerful "us" where, whether we like it or not, unity becomes strength and strength becomes power. Can we move forward as individuals with no one speaking for us, until there is no more us, except each and everyone of us? Can we live in a world without the safety and security of bad motherfuckers like Hampton?

## Pop history

Recently, while speaking to a class of college sophomores, I referred to the Panthers, and a young woman said, "Oh, yeah, with the afros and fists in the air." I began to correct her — I was

there, after all, and knew her description added nothing but misinformation. But she remembered her history and was just telling me what she'd learned: black militancy in the 1960s as a series of images featuring large afros and the "power salute."

History in the United States is delivered in a blur of visual and aural information shaped to enhance its potential as a vehicle for commerce. In the voracious jaws of popular culture, the years during which many Americans battled racism in the South and murder abroad has been reduced to an array of symbols that warp self-sacrifice and courage in ahistorical parody. Martin Luther King Jr.'s "I have a dream" speech (rights to which



were sold for commercial use to Alcatraz) has become not an moving chapter in the struggle for civil rights, but the whole wrenching movement all by itself. As far as popular culture is concerned, the Panthers have been passed down as if they were characters from a Bruce Lee martial arts movie. '60s antiwar activists — save bitter turncoats like David Horowitz and Todd Gitlin — are slumming rich kids like Patty Hearst or confused, blundering guerrilla wanna-bes like Sara Jane Olsen.

An expatriate Russian writer named Svetlana Boym, marveling in half horror, wrote in her book *The Future of Nostalgia* that "unless you are a hopelessly romantic foreigner, you cannot even long for anything outside of pop culture." Which is to say, who cares how things happened once upon a time, and what does it matter anyway?

## The rest of the story

The Black Panthers Party was founded by Newton and Seale, two young men from West Oakland. They'd taken what they could take and decided to give something back in return — and no doubt it's possible to fix a time, a date, and a place to the moment the idea started to roll. But when other people came around the party — in late 1967; in 1970, the day Newton was freed; in 1974, when he was accused of killing a 17-year-old girl; or in 1989, when he died on that West Oakland sidewalk (dust to dust, Huey) — once everyone got involved, the

story morphed in countless ways.

I cheered in 1967 when I read how the Panthers marched into the floor of the state assembly in Sacramento, and I began dreaming Panther dreams. I saw the Panthers standing in tight formation and invented my own private Panthers; so, too, did everyone else — the filmmakers from Newsreel; those who saw the films; activists who fought to free Newton, who recoiled in dismay to see him with his swagger stick; and those of us, like me, who, when we heard he had been killed, stood silent for a moment, to honor the man we wanted him to be.

*The Murder of Fred Hampton* twisted me up like a pretzel, even as it demanded I step back and sort through a thicket of feelings and ideas. "The Black Panthers 1968: Photographs by Ruth-Marion Baruch and Pirkle Jones," an exhibit at the UC Berkeley Art Museum, is a collection of Panther photos taken in Oakland. The images show young black men and women, seemingly proud and definitely empowered, or so it seems to me. If the sight of dozens of identically dressed black youths — some of them brandishing weapons — bothers you, it's time to sort through a few things.

The experience is all part of the Panthers' legacy, felt in Oakland like nowhere else. Popular culture was essential to how the Black Panther Party grew. Nearly 40 years later, it clearly has played a role in convincing some corners of the world that the questions of yesterday have been answered. If you share that perception, go to Oakland, the party's birthplace, and drop in on one of the high schools. Or drive out East 14th Street past 73rd Avenue. Some things haven't changed a bit; some have gotten worse. Newton, Seale, and the Panthers made mistakes, but by refusing to back down, they exposed America's ugly racial inequities. When Newton and Seale founded the party, black men from West Oakland weren't supposed to work anywhere but the Post Office on Seventh Street. Instead, a handful of youths went out, defied authority, and made international news. ♦

**'The Murder of Fred Hampton'** (with Mike Gray in person, as well as "Black Panther (a.k.a. Off the Pig)") screens as part of "Beyond Black and White: Films on the Black Panthers," Tues/8, 7 p.m., PFA Theater, 2575 Bancroft Way, Berk. \$4.50-\$7. (510) 642-1412. The film series runs in conjunction with **'The Black Panthers 1968: Photographs by Ruth-Marion Baruch and Pirkle Jones,'** which runs through June 29 (museum hours: Wed.-Sun., 11 a.m.-7 p.m.), UC Berkeley Art Museum, 2626 Bancroft Way, Berk. \$8, \$5 seniors and youths, \$4 members and UC Berkeley students and faculty (free Thurs.). (510) 642-0808. For information on lectures and other screenings go to [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu).



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film

# Partners in crime

*By Hook or by Crook* reinvents the buddy system.

By Lynn Rapoport

**W**hen I was a kid, I used to  
want to fly," a handsome,  
sweet-faced loner named  
Shy announces at the  
start of *By Hook or by  
Crook*, a story of charming outcasts,  
petty grift, phone calls to strangers,  
and the kind of friendship that might  
save you from yourself.

Shy's voice hovers above a young  
Superman posed in a doorway in a  
home movie, the sun's glare leaving a  
light across the kid's face. Nearer the  
present, Shy (played by Tribe 8's Silas  
Howard, who cowrote, codirected, and  
stars in the film with writer-performer  
Harry Dodge) stands in the same door-  
way, watching nothing much come  
across the sky, then walks back inside.  
"Right about here," the voice-over tells  
us, "I just wanted to jump." Superman's  
long gone, and Shy seems to be won-  
dering where he disappeared to.

Some of the best moments in *By  
Hook or by Crook* are like this — not  
so much scenes as thoughts thrown  
away, memories caught by Super 8  
footage and the clicking of a camera  
shutter, narrated and threaded  
together by Shy's one-liners and  
observations. The landscape of  
Hoxie, Kan., stands still. Freight  
trains leave town. The credits end in a  
gloomy, faded, slow-motion shot of  
Shy standing half-posed, half-uncom-  
fortable, life falling apart in threads.

A young genderbent butch (Shy  
answers "both" when asked by kids  
on the street, but the filmmakers and  
most of the characters choose the  
male pronoun) living in a small,  
empty-looking town and trying to get  
past the death of his father, Shy's  
come to the end of some rope or  
other. The opening credits resemble  
home movies, but his life seems pret-  
ty lonely and silent, like there's no  
one around to hold the camera. Every-  
thing's gone or going pretty  
wrong. The car won't start, the house  
is being repossessed, and the bills are  
so unlikely to be paid that he just  
burns them over the sink.

The freight trains leaving town  
clearly have the right idea, and it's  
only a matter of time before Shy  
(inspired by an evening-news seg-  
ment involving Joan Jett) is headed  
out too, to California, dressed in a  
natty suit and a pair of shoes no one  
can stay away from. The country  
rushes by, the lights of a casino blur  
and vanish, a man wearing a cowboy  
hat stares at Shy from the front seat  
of a car, then breaks into the  
strangest smile.



**Friends and family:** Shy (Silas Howard) and Valentine (Harry Dodge) team up in  
Howard and Dodge's *By Hook or by Crook*.

*By Hook or by Crook* (which has  
traveled the festival circuit, including  
a sold-out, standing-ovation night at  
the Castro Theatre during the 2001  
Frameline fest and a trip to  
Sundance) has road-movie moments  
but is more caught up in thoughts of  
vertical motion. Shy seems drawn to  
heights — stacked pallets in a rail  
yard, the rooftop of an SRO. The idea  
appears to be that you need people  
there to catch you, or to put you back  
down on the ground, something Shy  
finds out, naturally, in San Francisco,  
where freaks of all dispositions, tal-  
ents, tendencies, and genders head in  
search of new families to stop them  
from falling.

This is where Dodge comes in, as  
Valentine, who's a beautiful mess in  
his own right, a fruitcake, in his  
own words: time spent in a mental  
institution probably didn't help —  
his adopted family stuck him there  
for wanting to dress outside his gen-  
der assignment. He learned to  
impersonate normalcy badly and  
men, he says, pretty well. He stops at  
phone booths and collects the white  
pages, compulsively looking up  
names and numbers, women who  
might be his birth mother, who gave  
him away when he was a baby girl  
named Wendy.

The film changes when he shows  
up. The collage of Shy's loneliness  
and memories makes way for  
rooftop gunplay, criminal activity,  
and other forms of male bonding,  
not excluding a brawl, a chase scene,  
drunken philosophical exchanges at  
dive bars, and an eventual brush  
with the law. Which sounds like  
standard buddy/action flick fare, but  
nothing on that list plays out quite  
the way you'd think.

There's not much of a plotline,  
which might occur to you by the end

and make you wonder what you just  
sat through. The action here is mostly  
a vehicle for Shy and Valentine's  
friendship, and the film's strength lies  
in their interactions. Dodge is amaz-  
ing, presenting Valentine's psycholog-  
ical distress in a way that's sweet and  
funny and terrible, leaving Howard's  
Shy to play straight man, charming  
grifter, and tender protector to  
Valentine's chaotic poetry slam artist.

Valentine has some of the best dia-  
logue, including, for instance, when  
he tells his lady friend, Billie (Stanya  
Kahn), in the heat of the moment, "I  
get so excited being by you, I feel like  
I'm gonna bust, like I gotta run across  
the yard and bang my head into a  
tree." That line keeps me from wish-  
ing he and Shy could have had the  
whole movie to themselves. But noth-  
ing in *By Hook or by Crook*, including  
their romantic interests, quite match-  
es up to what happens when Dodge  
and Howard are both in the shot.  
Billie, whose dialogue is the work of  
performer-writer Kahn, is inconsis-  
tent in a way that echoes Valentine's  
shifting degrees of lucidity but some-  
times feels more like Kahn wasn't  
sure how to play it. Isabelle (Carina  
Gia), the woman Shy courts at the  
speed of rock formation, disappears  
for huge chunks of the movie. No  
doubt Shy's commitment issues are  
partly to blame, but it's awkwardly  
handled. Still, if the filmmakers  
haven't gotten far with this relation-  
ship problem, one that afflicts buddy  
pictures the world over, they have  
solved others in a way that's lovely  
and strange and beautifully real. ❖

**'By Hook or by Crook'** runs Fri/4-  
Mon/7, 7:15 and 9:25 p.m. (also  
Sat.-Sun., 2 and 4:15 p.m.), Red Vic  
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# Halfway home

*Legacy Codes* hits the racist core of the Wen Ho Lee case but misses the mark on doomsday machines. **By Robert Avila**

In the political storm surrounding the 1999 investigation of Wen Ho Lee — the Chinese American physicist at Los Alamos National Laboratory wrongly accused of passing U.S. nuclear secrets to China — his defenders on the left never clouded the issue of Lee's racial profiling by the Federal Bureau of Investigation with any discussion of his disquieting employment designing weapons of mass destruction. Lee was simply an honest man targeted by the government because of his race and a deep-seated bias that still insisted on seeing the Asian as outsider. It was a frustratingly specific argument, akin to the value-neutral arguments on behalf of gays or women who want to join the military, in which the right of equal access to a job trumps the moral implications, however dire, of the job itself.

Cherylene Lee's *The Legacy Codes*, premiering at TheatreWorks and based on the Wen Ho Lee case, doesn't try to separate out the fact that the poster man for anti-Asian racism at the close of the 1990s was a problematic innocent (namely, a loyal employee of the government's WMD assembly line). In fact, the tension between Dr. Tai Liu (the character based on Lee, portrayed by Jim Ishida) and his son Erling (Trieu Tran) rests partly on the latter's rejection of his father's work. But ironically it's this very tension that gets Liu (or Lee) off the hook again. By absorbing the conflict in the generational divide between father and son, the play dissolves the contradictions of the real-life figure in the warm bath of family melodrama.

Playwright Lee (no relation to the scientist) makes fruitful use of the idea of *legacy codes*, the term for the computer simulations of nuclear explosions that Dr. Lee had allegedly passed on to the Chinese government, expanding it to encompass the multiple avenues of communication and the transmission of culture from one generation to the next. Mrs. Liu's cooking recipes, Dr. Liu's scientific work, Erling's rap music, and the emotional history of families all represent competing but ultimately complementary legacies. The family and espionage plots thus shadow one another like the strands of the double helix (mirrored in Andrea Bechert's set).

Lee's previous plays also emphasize familial relations between generations, so it's not surprising she takes the personal as geopolitical tack. And the theme resonates, after all, with a broader multicultural perspective in the arts that, at its best, has led to

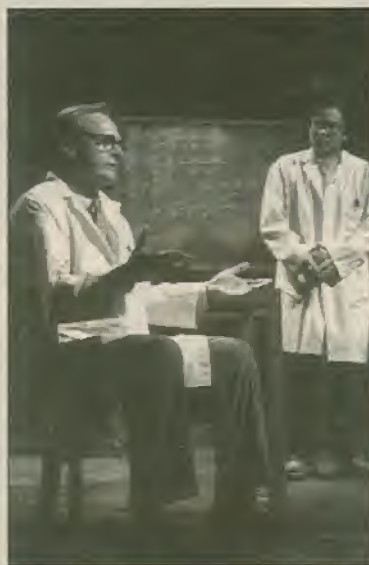
invigoratingly sophisticated work. Moreover, *The Legacy Codes*, directed by Amy Gonzalez, remains ingenious in its layering of the theme, despite some stiff, declamatory dialogue, an uneven cast, and some hokey aspects.

But while rooted in projections and misunderstandings arising from personal histories, the story necessarily unfolds against a vast, grinding bureaucratic system that makes personal history essentially meaningless, obliterating individual choice and responsibility, and substituting for both the myth of national duty and enemy peoples. In enforcing the same shortsightedness that packaged the complexities of Lee's case as just another example of racial injustice, the story leaves alone the mindless system that caught up Wen Ho Lee in the first place.

Rather than leading away from such complications, playwright Edward Bond's take on American racism explores its totalitarian implications, in which capitulation to a system based on violence, racism, and xenophobia jeopardizes the liberty of all. Back in 1976, England's brilliant left-wing dramatist and longtime enfant terrible penned a pair of excoriating one-act comedies under the title *A-A-America!* If Bond's bicentennial gift to the United States is only now being unwrapped in Crowded Fire's daring American premiere, it hasn't lost any of its freshness.

*Grandma Faust*, a parody of a Southern folktale, refashions Uncle Sam (Michael Brusasco) as a barefoot bumpkin who conspires with the Devil, in the gnarled shape of Sam's invalid granny (Linda Jones), to steal the soul of a simple black man named Paul (Algin Ford), who naturally turns out to be not as simple as they imagined. The broad humor here competes intentionally (though not always successfully) with the violence of the theme, brought out in the casually sadistic language as well as the fanciful premise, drawn from the too-real trade in black bodies, that has two identical Southern belles (Sara Betts and Michele Leavy) vying for the chance to bake Paul into a pie.

The slightly more realistic *The Swing* makes for a surer second act. Paul returns as a servant to Mrs. Kroll (Jones), a widow performing leg shows for the coarse company of a Western boomtown, and her bookish and willful but emotionally fragile daughter Greta (Cassie Beck). Paul tells us that we are being given the more or less factual account of a lynching that took place in a public theater in Livermore,



Too much information? Michael Keys Hall, left, and Trieu Tran star in Cherylene Lee's ingeniously layered *The Legacy Codes*.

Kentucky, in 1911: "If there's gonna be a lynchin', you'll sit more comfortable if you know exactly what seat history's sat you in." But nothing prepares us for the subtle relationships and ironies that lace the journey. The limber work of director Christine Young and her fine cast make these details instantly familiar and authentic.

In the end a man sits tied to a swing, accused of rape and robbery. Suddenly the play we are watching is the patriotic entertainment of a particular day in 1911, in which the theater management invites us, the audience, to open fire at the man in order of ticket price, until he's riddled with more than a hundred bullets. In one deft gesture Bond offers a moment of complicity in the collision (and collusion) of past and present. This is lynching as spectacle, the theater of violence that consumed thousands of lives in the Jim Crow era, the vast majority of them African American.

Racism and outlaw justice are too much with us today to afford forgetting the harrowing history of lynching in this country. But Bond's inspired provocations do more than dredge up the past. There's a larger undercurrent of violence, of moral and social chaos, from which no one ultimately escapes. Far from a pedantic history lesson, Crowded Fire's smart and committed production demands an accounting of social responsibility. "Art," Bond says, "always concerns itself with the cruelty of a particular time." ♦

**'The Legacy Codes'** runs through Sun/6. Wed.-Sat., 8 p.m.; Sun., 2 p.m., Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 329-0891. \$20-\$45.

**'A-A-America!'** runs through April 12, Thurs.-Sat., 8 p.m.; Exit on Taylor, 277 Taylor; (415) 675-5995. \$10-\$25.

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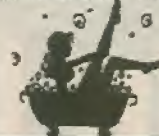
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dance

# War memorials

Two current dance performances confront troubled times.

By Rita Felciano



PHOTO BY LOIS GREENFIELD

**Fallen civilization:** The images of piled-up bodies in Paul Taylor Dance Company's *Promethean Fire* had a powerful impact.

**'M'**ake art that matters," performing arts presenter Ken Foster implored local dancers and choreographers at last week's Dance/USA-sponsored town meeting. Now more than ever, Foster said, we need artists to help us survive (and shed light on) what is happening in the world. Art that addresses larger human concerns resonates in a way that, maybe, religion did during previous eras — however temporarily, it can create a sense of community, a zone of sanity.

As if answering Foster's call, two choreographers who otherwise couldn't be more different from each other recently presented works that confront the human cost of acts of aggression. Both pieces deal with fiery destruction that rains from above. Shinichi Momo Koga's intermittently absorbing solo *Tasting an Ocean* (March 21, Theatre of Yugen) combined an interpretation of his father surviving the atomic bomb in Nagasaki with Koga's own memories of playing at the beaches in Japan. The chaos and sense of disintegration in Paul Taylor's *Promethean Fire* (March 26, Yerba Buena Center for the Arts Theater) may or may not have been inspired by the attacks on the World Trade Center, but regardless, its images of piled-up bodies fusing into a war memorial had a shuddering impact.

According to Koga's program notes, his father was five years old when a flash of atomic light touched him: "Frightened, he ran into the steaming ocean. Scalded, he ran out." *Tasting an Ocean* consisted of a series of vignettes.

Its elaborate score collaged train and siren sounds and music ranging from American folk and Japanese pop to John Zorn and Dmitry Shostakovich.

At times Koga seemed to externalize dream states — dives to the floor as rockets screamed overhead felt like nightmares — but he also depicted physical struggles. Contorting feet revealed life in what otherwise looked like a curled-up corpse. Catching and squashing cicadas became an act of obsession. A passage in which Koga built a float and hung onto it lost punch because of excessive length. The most telling episodes were those in which the Butoh-trained dancer evoked an underwater state: sluggish sinking to the ground, the vacant stare of a floating body, upward glances, and a gaping mouth from which breath exited and entered. In those slow-motion sequences, Koga effectively created a sense of life suspended, waiting for something to happen.

With *Promethean Fire*, master choreographer Taylor created art that matters — not because the stacks of bodies and the panicky people looked like TV footage, but because Taylor transformed these likenesses into images of classic grandeur. Running crowds, their faces uplifted as if waiting for something else to fall, coalesced into chains that rushed across the stage as part of a huge, formal dance of death. People fell in groups, only to pop up again; men clasped women to their chests with a force that made them stagger. The frenzied activity repeatedly froze into poses reminiscent of the war memorials that dot South American villages.

Prometheus was punished by the gods because he stole fire to give to humans, signifying the onset of civilization; for Taylor, ever the supreme ironist, the fire from heaven destroys civilization. Central to *Fire* was a mound of bodies that kept growing as dancers dropped on top of each other. Out of this writhing destruction rose not a new Adam and Eve but a couple — Michael Trusnovic and Lisa Viola — whose budding relationship deteriorated into fist fights until Viola, in an act of desperation, hurled herself rocketlike across the stage into Trusnovic's welcoming arms.

In addition to the rather silly *A Field of Grass*, 1995's *Offenbach Overtures* was also on the opening-night program. Superbly performed, particularly by Viola as the gauche outsider, this look at 19th-century French café society and Folies Bergères culture was frothy on the surface, yet beneath was a jaundiced look at relationships between men and women. The dancers may have resembled cancan girls and toy soldiers, but their balletic maneuvers were marked by grotesque distortions. The mock duel between Richard Chen See and Patrick Corbin, in which two reluctant combatants were egged on by boorish accomplices (Trusnovic and Robert Kleinendorst), struck a particularly timely note. ♦

**Paul Taylor Dance Company performs through Sun/6. Thurs.-Sat., 8 p.m.; Sun., 2 p.m. Yerba Buena Center for the Arts Theater, 700 Howard, S.F. \$6-\$49. (415) 392-4400. For more information go to [www.performances.org](http://www.performances.org).**

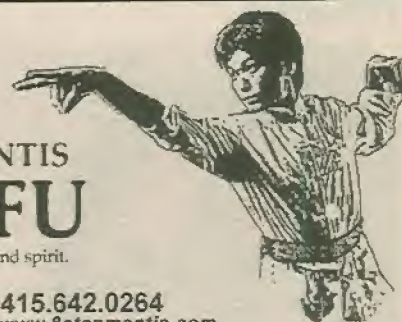


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# Happy hunting

In search of San Francisco band Deerhoof.

By Kimberly Chun

**Apple of our eye:** From left, Deerhoof's Satomi Matsuzaki takes a bite out of a big apple as Greg Saunier, John Dieterich, and Chris Cohen relax and enjoy a fruit break, basking in the release of their new album, *Apple O'*.

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Q uaint, pretty, about 40 miles outside Yosemite, and crammed with gold rush history, Mariposa seems like the perfect habitat for the strange, shy creatures of Deerhoof. The Bay Area band spends much of its time there these days, practicing and exploring new musical terrain where monarch butterflies once provided the inspiration for land-grabbing Spanish adventurers.

But Deerhoof won't be able to hide for long. Six albums along and almost 10 years into its life span, the group has caught the attention of heavy-footed media behemoths such as the *New York Times*, *Artforum*, and *Vice*. One can only hope they will be gentle with such a rare and delicate specimen. I imagine it quietly grazing at a sun-dappled glade or bellying up to the dessert buffet, thumping softly on its snare, entreating bunnies, "half-rabbit-and-half-dogs," and "trickybirds," to come closer. Don't be afraid — Deerhoof only eats candy and cake.

The idea of Deerhoof, innocently capering along a creek outside Yosemite, is an appealing scenario, isn't it? It's only one of many fantasies, story lines, and subterfuges that surround the band. Veiled in mystery that's part protective camouflage and part honest timidity, Deerhoof now has a reason to show itself. The band has emerged with its sixth, latest, greatest, and dare I say, most approachable pop

album yet, *Apple O'* (5 Rue Christine/Kill Rock Stars), lovingly clenched between its incisors. The bashful beast has been doing press — and lots of it.

I approached carefully, not wanting to frighten it away. I sent a warning volley of e-mails and tried to catch a glimpse at a sold-out Cafe du Nord show. But the elusive Deerhoof was tricky and evasive. At first contact Deerhoof scampered off into a thicket of stories, digressions, qualified statements, increasingly friendly e-mails, a phone call from Mariposa, and the *ho, ho, hos* of drummer, band founder, and de facto ring-leader Greg Saunier. Frantically contacting others who were touched by Deerhoof, I pieced together a picture as best I could, trying out some pet theories as I went along.

## Riddles wrapped in a mystery inside an enigma

*Deerhoof make music that is at once all of the confusion and pain and murder that you have in your mind from looking down the road and seeing people pass out on the sidewalk from being too ruined to quit shooting up, and also every bit of hope and care and frenzy that you could ever feel when you see a pelican and a seagull fly over the ocean and both catch a fish at the same second. It is the terror and the, no joke, ultimate beauty made of sound.*

Jamie Stewart, Xiu Xiu

I'm on the phone with Saunier, who's hunkered down in a practice session with Deerhoof guitarist Chris Cohen in Mariposa. He's agreeable, given to fits of giggles, and freely admits he tends to ramble like a chatty, rootless, and fanciful gypsy. But somehow what could be an interviewer's dream come true turns out to be more of a mental and verbal contortionfest, a vaguely confrontational discussion reminiscent of a college freshman acid-influenced late-night talkathon.

"What I thought would be something really fun to talk about is *Apple O'*, which is our new album. That, for us, is the most exciting thing happening," Saunier says.

"As far as we're concerned, I don't think it's really interesting to talk about the history of the band or ... the personal lives of the people in the band."

After an outburst of rapid-fire *ho, ho, hos*, he explains, "I laugh because I imagine all the bands I've been in that I've not been proud to be in."

And those are?

"No comment, no comment," he says gleefully.

"So I hear you don't play by the rules, musically," I offer coyly, thinking I'll trap big bad Deerhoof yet.

"Oh, ho, ho, I don't know," he says.

"If you talk to any other bands in San Francisco I think I'd be surprised if anybody said, 'We write our songs according to a pop rule book. We love

to follow rules. We love people telling us what to do.' Nobody's going to say that. If you ask any other band in San Francisco, none of them are going to answer that way."

"But the music sounds so original," I say, pointing to time changes, tone shifts, the slashing Who-like guitar, the rhythmic spasms.

"I don't think that at all," he says, guffawing as if it's the funniest notion ever. "Every time I hear somebody play some music, it's original because it's them. It's unique, and it's 100 percent original. By definition. There's no way that what they just did could be done by anybody else. There's no way what they just did could be done by anybody else a minute later. Music and art are an expression of a person, or a group of people, but it's a human expression that's ... individual. Even, even, even," he says, searching for words, "traditional music is always different. In the way it's played from person to person, it's different from time to time. It's different most importantly in the ears of everybody who hears it. Two people who come to see Deerhoof and any other band play, and they're going to hear two different ... things. It's very ... hard to really talk about it, hard to put into words."

"I'm saying there's more to an experience with music than just what you can say about it a minute later. Or what can be reviewed. In a few sentences or

an entire book. Still more. You could choose one song in *Apple O'* and write a thousand-page book about it. Or you can choose one song from *Numbers Life* and write a thousand-page book about it, but that still wouldn't be the tip of the iceberg, or even come close to the complexity of what it is, what it means, all the different ways it can be heard and interpreted."

The rest of the band — bassist-vocalist Satomi Matsuzaki and guitarists John Dieterich and Chris Cohen — can be just as oblique. Later I notice the interviews are riddled with good-natured non sequiturs.

"If I get excited when we're playing, I sometimes 'speak,'" Dieterich writes in an e-mail. "It's not like words, though. I recently heard a deaf person making sounds while she was signing with someone else in an airport waiting room. It's like an artifact of the music. I missed my flight."

Still, e-mail exchanges, held at a safe distance (I put as much space between myself and the monitor), end up being more fruitful than chats on the phone. Talk is cheap, and furthermore, it's not cheese.

"I don't really talk to other bands about music," Matsuzaki writes. "I talk about something else usually. I'm not into talking about music. I like talking about cheese and stuff."

I'm happy for her, but this is a story about a shy, elusive creature



called Deerhoof, not that pungent, moldy wedge of dairy product called Roquefort.

### Wily, cuddly savants

*Deerhoof's music is mega. It makes my brain confused and my heart happy. Rain evaporates before it hits Deerhoof. I think Deerhoof is one of the best bands. They are simultaneously powerful, cute, scary, technical, and messy. They are constantly practicing, and it shows. I have worked with them several times on cake demolition jobs. We were successful and efficient.*

Nate Denver,  
Total Shutdown and Nate Denver's Neck

Deerhoof definitely has a special something going on with edibles. Cake, candy, portobellos, and a shroom cloud-like cored über-apple pop up in conversation with the band and on the new album, which includes "Dinner for Two," "Apple Bomb," and "The Forbidden Fruits."

Onstage the band threads together fascinating song fragments that function fully and weirdly as tunes all by themselves — tunes found on releases such as *The Man, the King, the Girl* (SRC/KRS, 1997), *Holdypaws* (SRC/KRS, 1999), and *Halfbird* (Menlo Park, 2001) — and blows them up with combustible, joyful abandon. At the Hemlock Tavern not long ago, the band piled onto the small stage and proceeded to gleefully drop a bomb on the cheek-to-jowl audience. Saunier perched on a milk crate, center stage, alternately smashing out and teasing forth wildly divergent beats, as Cohen and Dieterich supplied a lot of droney rhythm guitar, mimicked vocal lines, and added color to the edges of the songs with ragged scales, all while locking tightly into the drummer's tempo shifts.

Meanwhile Matsuzaki extended her arms in a sort of Deerhoofian sign language, wailing in high, sweet, and borderline dissonant tones, "Sing to the East / Sing to the West / Sing to the one you love the best." No wave, off-kilter jazz, tender lullabies, soundtracks to nowhere, a new Beefheartian blues-rock language were all part of the mix as bits of wood flew off the edges of the snare and the pile of splinters grew next to Saunier. The music flew emphatically in the face of convention — there wasn't even a fluttering of an eyelash toward staid musical beauty standards.

They do practice a lot. Hence the stop-start synchronicity, which hints — like tracks leading from a campground — at conscientious toiling over hot, heavy instruments. "Deerhoof practices go on much longer than the Curtains," says Cohen, who plays in the Curtains with Saunier and, at one time, Matsuzaki and Trevor Shimizu. "We need a lot of practice. We need a lot of help. The songs need work, and we have to practice our instruments to remember our parts, and there are just a lot of details."

Yet despite all of the work going on in Mariposa, Saunier likes to de-

emphasize technique and concentrate on making music. Welcome to the natural kingdom of Deerhoof. "Drumming is something that anybody can do. You can always beat on something. In fact, people beat on things all the time. Every time you take a step, you're drumming," he says before turning around and contradicting himself. "It's certainly not effortless. That's one of the reasons it's fun. It's really nice exercise and can be very exhausting. When we play, I feel exhilarated for several minutes afterwards. About an hour later, just as it's time to load our equipment back out to the car, I suddenly have an enormous drop in energy."

"I wonder if I should tell the truth?" he wonders aloud. "That everyone else takes nap, and I do the loading."

### Would-be nature lovers

*The first time I heard Deerhoof was at Radio Free Records in San Jose, when the Lowdown played with them, probably in 1999. I never really heard music like theirs before. They were more epic than Metallica and more brutal than Body Count, without the bloody moshing. Their friend brought deer-shaped cookies, I bought a CD, ate cookies, and their guitar player and keyboard player, Rob and Kelly, invited me to drink wine and watch movies with them in San Francisco. This made me very happy, because I had just moved to S.F. and thought they were cool, but I never called them.*

Trevor Shimizu,  
former Curtains member

Deerhoof may embrace all critters great and small, but don't call it a fresh-air fiend. The new Mariposa stomping grounds at the Cohen family abode are just a temporary fluke, Saunier says. Mariposa's beautiful: Deerhoof gets to see deer, but the band is basically made up of urban animals.

In fact, a good spate of violence against the objects that dot the city landscape might inspire Matsuzaki to write a song. "When I encounter something interesting, that's what triggers my melody button," she writes in an e-mail, "such as someone who is kicking the public telephone booth, starting from five meters away and really running towards the telephone booth and kicking so hard, several times — that really makes me want to sing."

Saunier kicked off Deerhoof with vocalist-bass player Rob Fisk in April 1994. Matsuzaki joined a year later, and in 1999 keyboardist Kelly Goode and former Gorge Trio member Dieterich hooked up with the 'Hoof. After quitting twice, Fisk finally decided to leave for good in 1999 and moved to Tennessee with Goode, where they perform as 7 Year Rabbit Cycle and he continues to contribute to Deerhoof, most recently as the cover artist of *Apple O'*. After meeting the rest of the band at a soccer game and giving Deerhoof's fifth album, *Reveille* (SRC/KRS, 2002), some hard listens, Cohen "bullied" his way into the band last year.

Somewhere along the way, Saunier says, a bevy of local music characters have played as part of the Deerhoof herd, including Blevin Blechdom, Steve Gigante of Tiny Bird Mouths, Cole Palme of Factrix, Chris Cooper and Jess Goddard of Fat Worm Error, Arrington of Old Time Relijun, Joe Preston of the Thrones and the Melvins, Justin Trosper of Unwound, and Brut, Satomi's dog in Japan. Meanwhile, in addition to the Curtains, 'Hoofers maintain side projects such as Dieterich and Cohen's Natural Dreamers and Saunier's Nervous Cop, which includes Hella's Zach Hill and the Please's Joanna Newsom.

Looking back at Deerhoof's older albums, Saunier feels nostalgic. "I feel really nice about them now," he writes. "When I finished high school I really didn't want to attend my graduation, and I couldn't understand why my parents wanted to watch me get my diploma and things, but we compromised and I walked, but didn't have to wear the cap-and-gown. But now I understand, because these albums are my kids and I'm proud of them. Even if they aren't dressed in fancy clothes, I still want to see them graduate."

Each one is special in its own flawed way. The LP *Dirt Pirate Creed* and CD *The Man, the King, the Girl* are the oldest yet still the furthest from graduation — "i.e., they lost the most money," Saunier writes, while he views *Holdypaws* as the most poppy Deerhoof album (recorded by Ass Baboons of Venus's Bob Limp). *Halfbird* killed his four-track, which was used and abused during the three-year overdubbing process, and the live CD *Koalamagic* is, he swears, "only available in Sydney, Australia, in a stack of unopened boxes."

*Apple O'* fits right into the discography with a similar, poignant tale. It took place at Harold's International Magazine Stand, where Saunier was happily reading a positive review of *Reveille* by Total Shutdown's Denver in *Slap Skateboard Magazine*, basking in the praise given the album, which included "zillions of overdubs and thousands of layers of sound," he says. "I thought we're pretty hot stuff, and then I turn to this interview with Kim Deal, and she said she can't stand these bands that overdub extra instruments onto their recordings. She thought it was corny when you sing something and there's sound of glass breaking, and then I felt really ashamed. And I thought, next time, we'll do it Kim's way."

Deerhoof strove for a "naked sound," as Saunier puts it, "just trying to make it sound the way we really sound when we play." It was recorded mainly in one afternoon by Dilute's Jay Pellicci but also fits in a few songs that were recorded at home on acoustic instruments, as well as "Sealed with a Kiss," which is patched together with samples of juicy fruit songs like Dilute's "Apple," Old Time Relijun's "Johnny Appleseed," and Atrium Musicae de Madrid's "Hymn to Apollo."

Continued on page 42



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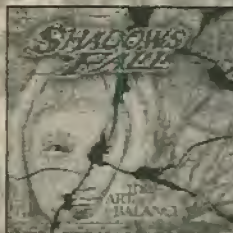
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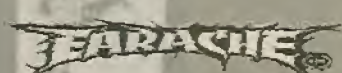
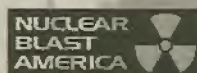
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## Deerhoof

From page 41

"The new album focuses on sweetness," Cohen explains. "My idea for *Apple O'* was just clear notes and wondering whether they would still sound good, just the way that we would play them in real life. That and candy and fruit. I did mention, candy and fruit?"

The lyrics revolve around "Adam and Eve, love and war, magic tricks, extinction, food, Deerhoof, plants and Panda," Matsuzaki writes in an e-mail. "And money."

Backing away from adjectives like *naive*, *innocent*, and *childlike*, the entire band would rather embrace words like *nice*, *happy*, and *pretty*. I prefer *simple*, *strong*, and *evocative*. In Matsuzaki's hands "Dinner for Two" 's lyrics — "Portobello in the glowing candlelight / Exploding candlelight" — translate into an antiwar message, set to a clunky blues progression and punctuated with eerie recorderlike sounds. "It's about the bomb," she writes in an e-mail. "The mushroom cloud looks so pretty but it is so toxic and kills so many people. People are tempted by terrible images. They want to see them because they are beautiful, but it can lead to disaster."

## Triumphing over adversity

More than anything, they are honest. They are not trying to be cool or funny or ironic or retro or whatever bullshit assholes in the Bay Area usually do. Deerhoof is so pure and creative in an area that is so fake and unoriginal I want to fucking hang a kitten. Something that is particularly cool about them is how generous they are with their time and talent and increasing popularity.

Jamie Stewart, Xiu Xiu

Stewart praises Deerhoof's dear qualities — the members' openness to play with unknown bands, their tendency to pass on cool demos to record companies, and their lack of snooty attitude. But Saunier, at first, will have none of that. No group history. No details about other projects and other members. But later, as he warms up and Deerhoof nudges closer, that changes.

I ask Saunier if he has Tourette's syndrome, as I once heard, and he admits he does — his tics become moderately intense every few months and then nearly disappear. "Would people like Deerhoof more if I said it did influence the music?" he wonders via e-mail.

Probably not, I thought, although it might get the attention of some medical researchers. Rather, Deerhoof's music sounds like the work of a musically gifted alien infant that snacks on contradiction. Just don't call the members childlike — they may be small, but they're not kids. "Besides Greg," Cohen says, purposefully misunderstanding before sobering up, "we're not very tall. Satomi is not tall, and I look young. Actually, Greg plays com-

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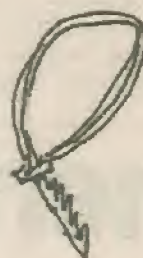


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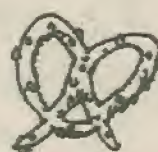
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**Mad, sad, glad:** The many cinematic sides of Ice Cube include his close-to-Compton homey in *Boyz N the Hood*, his down-to-planet-Earth grunt in *Three Kings*, and his neighborhood shop owner in *Barbershop*.

## Gleaming the Cube

A star's journey from getting angry to getting money. *By Johnny Ray Huston*

**'G**et Money": that to-the-point Junior M.A.F.I.A. song title could double as a two-word synopsis of Ice Cube's Hollywood story to date.

True, applying the grab-happy greed of Biggie's era to Cube isn't quite right — he first reached fame years earlier through N.W.A., back when the "gang" associated with hip-hop had a *-ster* rather than a *-sta* attached to it; even during his post-N.W.A. musical heyday as a solo artist, anger took precedent over flossing. But in Cube's trademark films, the ones most associated with his screen image, his characters first and foremost have got to get money — or else.

The 1995 chronic cult hit *Friday* finds Craig Jones (Cube) and tweaky sidekick Smokey (Chris Tucker) sweating the final deadline of a \$200 debt to a loan shark named Big Worm; when a variation of this simple story line returns in last year's *Friday after Next*, the sum Jones and his sub-Tucker best friend Day Day (Mike Epps) owe isn't even disclosed — all we're told is it's rent money. Cube's biggest mainstream hit to date, 2002's *Barbershop*, also tacks skits and sketches on top of a threadbare payment plot, but protagonist Calvin Palmer (guess who?) needs to come up with 200 times the \$200 that

Jones owed. The time frame hasn't changed — in *Barbershop*, yet again, payment within less than 24 hours is required — but the price has gone up considerably.

That's what's known as inflation, and the need to pay and get paid, right quick, could be viewed as a metaphor of sorts for box-office performance: after all, a film's victory or failure is essentially determined the first day or weekend of release. Cube has made paying bills (a dilemma an audience can relate to) into a profitable endeavor. He is arguably the most successful hip-hop-to-Hollywood star because of his ordinary-man image; *Friday's*

Craig and *Barbershop's* Calvin aren't glamorous roles — both have nerdy characteristics. Calvin is essentially a slightly older and more responsible version of the hardly working Craig: as Cube's characters move into middle age, the legacy of father figures looms larger.

Maturity is an oft-delayed process for both characters. When the *Friday* films retreat to bachelor Craig's bedroom, it's hard to ignore that he's maintained a teen's sense of interior decoration — not that a Parliament poster doesn't look good on a wall. (Director F. Gary Gray brings a playful weedy consciousness to the film's increasingly high

good-day-in-the-'hood portraiture: open windows and sound effects draw characters from one scene into another.) Ironically, *Barbershop's* happy ending requires Calvin to forsake his music dreams, so his money can keep a family business alive instead — a decision his sensible wife helps him make. Has Cube's music making also taken a backseat due to the realities of the hip-hop marketplace, his age, or perhaps his lack of inspiration?

When Cube made his movie debut as Jheri-curled Doughboy, the neighbor of Cuba Gooding Jr.'s cry-a-lot protagonist in John Singleton's 1991

*Continued on page 46*

## Amerikkka's formerly most wanted

Ice Cube's solo reissues and the fire next time. *By Hua Hsu*

In 1992, Ice Cube was scary. A couple of months after riots had permanently wounded the soul of Los Angeles, the former N.W.A. rapper found himself onstage at the Shoreline Amphitheatre as part of that summer's Lollapalooza tour. In a scene that was surely replicated at all of that summer's shows, Cube prefaced "The Nigga Ya Love to Hate" by asking the crowd to yell at him "Fuck you, Ice Cube." The crowd — confused, a bit frightened — threw back a stale effort, the half-hearted words hanging in the air and dying somewhere short of the stage. "Louder," he teasingly boomed, until thousands who would probably cross the street if they saw him coming were cursing him to high noon. Cube laughed — it sounded like it was pointed back at the audience — "Good."

At the height of his popularity, Ice Cube seemed as though he was put in this world to make people feel uncomfortable. He arrived

with his feet up on the table, and you could never really tell where you stood in his imagined crusades. As a member of seminal don't-give-a-fuckers N.W.A., Cube was the one with the meanest scowl and the hardest presence. But when he broke with the band in 1989 and forged east to start a solo career, he grew from the pissy little "crazy motherfucker" choking on unnamed furies into an intensely proud young man angling all the hopes, contradictions, and indignations of inner-city life into some of the most powerful, if not prophetic, songs ever recorded. Priority/Capitol recently reissued Cube's first four solo albums with bonus tracks and addi-

tional material like the 1990 *Kill at Will* EP, as well as *Ice Cube: The Video Collection* on DVD. Together the releases capture the politics, paradox, and violence of his uneasy growth spurt.

When Cube walked away from N.W.A., only Public Enemy was as storied or as infamous as the Compton quintet. They both rolled deep with flowing characters, subplots, and custom-made mythologies. But where PE kicked knowledge and discipline and suggested hope to millions of radicals-in-waiting, N.W.A. fixed on the dark and dreary. They spoke to the dispossessed and the forgotten, to those who

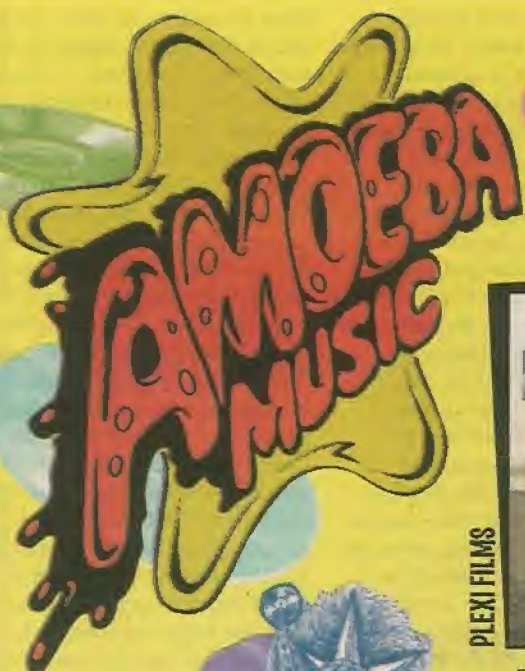
didn't want to be part of any conscious army or whatever, but just wanted to be and say as they saw fit.

Cube chilled out in New York and got together with Public Enemy's production team, the Bomb Squad. He resurfaced in March 1990 on Public Enemy's galloping "Burn Hollywood Burn" and released his solo debut, *Amerikkka's Most Wanted*, two months later. Perhaps the most ominous aspect of the album is its cover. There stands Cube in the foreground, eyebrows arched menacingly and hands clasped confidently. Behind him is his own nation of millions, a dense and seemingly endless mass of young black men crowding a Los Angeles street. To nonbelievers, scared sheetless, it was a prophetic image suggesting that Cube wasn't alone and that the anger, the politics, and the violent fantasy of redemption weren't his inventions.

*Continued on page 46*







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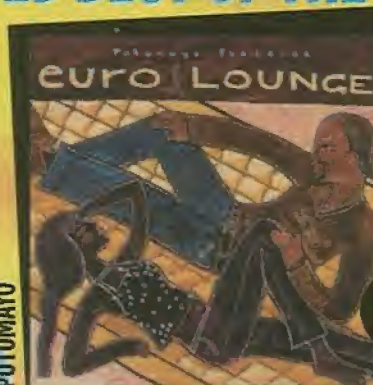
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## Journey

From page 44

*Boyz n the Hood* — a violent *After School Special* version of Charles Burnett's *Killer of Sheep* (1977), replacing Burnett's realist art with commercial cliché — his career longevity wasn't as assured as his charisma. Other MCs who have parlayed a persona at recording and film studios haven't had the same long-term results. In less than a decade, slightly older iceman Ice-T has gone from the relatively lucrative *New Jack City* to low-budget alley knife fights against the freestylin' little Irishman ("I'm here to collect me golden shillings / Give 'em back or there might be killings") of *Leprechaun 5: Leprechaun in the Hood*.

Cube hasn't been reduced to bum-rushing a murderous green sprite — he has generated his own, albeit steadily decaying, sequel franchise

(and *Barbershop 2* is in the works). While his ventures into horror have also resulted in humor, they haven't hurt his career. In 1997's *Anaconda*, he and a clothed-but-wet Jennifer Lopez battle a 60-foot flying, digitally animated snake and — more intimidating — a campy Jon Voight, whose Paraguayan accent has to be heard to be disbelieved. In John Carpenter's *Ghosts of Mars* (2001), as wrongfully convicted James "Desolation" Williams, Cube dons a sleeveless T-shirt and bonds with a blond drug-addict cop (Natasha Henstridge, who replaced a well-cast Courtney Love) to battle Martian phantasms. In both cases Cube adopts an action-hero guise, getting buff — at least in comparison to his comedy guise, which tends to be puffy.

These are the kinds of roles other MCs turned actors have relied on to establish and in some cases sustain a screen presence. Both LL Cool J and

Busta Rhymes, for example, have battled Michael Meyers. On the surface hip-hop's machismo might be ideally suited to the strutting menace of action and/or horror; Snoop Dogg's *Bones* exploited this idea, while also tipping its stylishly villainous hat to blaxploitation, a major influence on hip-hop. But perhaps only DMX — in *Romeo Must Die* and *Cradle 2 the Grave* — has found genre roles that reflect and in some ways enhance his image as a recording artist (partly because his audio image is so two-dimensional). Will Smith's combination of muscle and comedy in the *Men in Black* moneymaking enterprise might count as an example if Smith didn't come across like a Hollywood actor impersonating a hip-hop performer from the very start.

Though Cube's filmography is far from faultless, it at least has allowed room for idiosyncrasy. His role as

Chief Elgin in David O. Russell's prescient Iraq war movie *Three Kings* is an example of his occasional unpredictability. His sole directorial effort certainly isn't what one might expect from him — for a start, it tells a woman's story. (Cube did appear on Sister Souljah's album *360 Degrees of Power*, so he isn't without a feminist side.) "Introducing Lisa Raye as Diamond," *The Players Club* is like a less glamorous and ludicrous version of *Showgirls*, observing a young woman's student-by-day, stripper-by-night existence from a sympathetic if semilascivious perspective. The film's pace is slack, to put it kindly; considering the effectiveness of Cube's own voice-over in the first entry of the *Friday* series, it's surprising how flat that narrative tactic becomes when he's directing.

Legend has it Tupac Shakur was the hip-hop icon with the greatest potential as an actor, though the

films he made in his short life only hint at that expressiveness. Cube's surprising achievement — most often commercial, sometimes artistic, rarely both — has been his aptitude at expanding beyond, at times even contradicting, his initial hip-hop persona. On wax or on-screen, one thing hasn't changed, though: he's essentially played the straight man. Back in the days of N.W.A., the man whom Jay-Z (on Missy Elliott's "Back in the Day") recently called "Solid Water" was the uneasy bee buzzing around Eazy-E — now he's paired with Tucker, Bernie Mac, or Cedric the Entertainer. Perhaps there isn't much difference between the violence of "Black Korea" and the grocery-store caricatures in *Friday*, but they reflect a major shift in mood. Comedy pays. Once upon a time, the nigga you loved to hate loved to hate you right back. Today he makes date movies. ♦

## Reissues

From page 44

In retrospect, *Amerikkka's* is neither his most complete nor his most compelling album. It finds Cube channeling the rage of his N.W.A. years and directing it toward more concrete aims. Following the success of *Amerikkka's* — which went gold in 10 days, then platinum in three months — Cube released *Kill at Will*, notable for the seminal pour-some-out theme "Dead Homiez." On Halloween of 1991, he released the powerful *Death Certificate*. Consisting of a "death" side — because he accused black America of being "mentally dead" — and a "life" side, the disc is the sound of Cube getting things together in his head. The album insert depicts Cube standing on a sidewalk reading *The Final Call*, his body — and the paper's headline, "Unite or Die" — dividing Da Lench Mob from some Nation of Islam brothers.

Where the album's "death" side is full of lurid hedonism, the "life" side aspires toward hope and self-determination but instead lands somewhere deeply disturbing. Antiwhite statements like "I Wanna Kill Sam" and "Horny Little Devil" may have fit with Cube's revenge-obsessed and Nation of Islam-influenced view of a black-and-white world, but "Black Korea" took his bile to the next level. It was a vicious riposte to the "chop suey ass" merchants whom Cube saw as a blight to black neighborhoods. The song ends with the

warning "So pay respect to the black fist or we'll burn your store, right down to a crisp." Some defended "Black Korea," especially in light of mounting black-Korean tensions following the March 1991 shooting of Latasha Harlins by a Korean American grocer. Others saw "Black Korea" and the homophobic, allegedly anti-Semitic "No Vaseline" as evidence that Cube had finally gone too far.

All the angst and confused pride Cube represented found expression on the afternoon of April 27, 1992, with the acquittal of the four Los Angeles Police Department officers charged with the unlawful beating of black motorist Rodney King. The city's sorrow and the weight of its history could be contained no longer. The only meaning to be found was in violence and the thick plumes of smoke sighing across the cool, blue skies. The only scene more bizarre than the appalling videotaped beating of King and the sick retaliatory action against white motorist Reginald Denny was the line of riot cops defending Beverly Hills from nothing. Rather than responding to 911 calls in South Central and Koreatown, the police sought to contain the damage to minority neighborhoods and let the fires burn themselves out.

Released in November that year, *The Predator* was Cube saying, "I told ya so." "Ice Cube wishes to acknowledge white America's continued commitment to the silence and oppression of black men," he wrote in the liner

notes' acknowledgments section. "To sum it all up, thanks for nothin'!" Cube's bombast was no less real than before, but the post-riots world around him seemed too real, too strange to be true. *The Predator* is a fierce and cocky record, but one that ultimately suffers under the weight of real rubble and real hunger. Cube's project seemed exhausted by this point. His records had been a safety valve keeping all hope from being lost; they had been dares to an unbelieving mainstream. Now the establishment believed him. Now that the rhetorical violence had become real violence — now that the threat of "Black Korea" was fantasy no more — the stakes were higher, and Cube struggled to put the pieces back together in any meaningful way. Despite some inspired moments — most notably the haunting stillness of "It Was a Good Day" — *The Predator* and its 1993 follow-up, *Lethal Injection*, were comparatively lackluster efforts that strayed far from the street knowledge for which Cube had become notorious.

The titles of Cube's first four albums are suggestive of how he imagined, going from prey (*Amerikkka's Most Wanted* in 1990) to 1992's *Predator*, sealing the deal and claiming the ultimate victory he'd suggested with 1991's prophetic *Death Certificate* by administering 1993's *Lethal Injection*. Only a few years later, he would become a cartoonish approximation of his former self, going from "Burn Hollywood Burn" to a Hollywood icon. On

*Amerikkka's* "Endangered Species," he rapped coldly, "You wanna free Africa? I stare at ya, 'cause we don't have it too good in America." He found himself in Africa — or a Hollywood soundstage approximation of Africa, anyway — a few years later, first for *Dangerous Ground* and then for the snake-ya-love-to-hate action vehicle *Anaconda*.

Cube's words are still scary, but the world has proven itself to be much scarier. In the years leading up to 1992, Cube strung together words that aspired to burn down buildings and order, trample illusions, and radicalize the neighborhood. It was, in retrospect, a rather utopian vision born of a totalizing frustration that hadn't really been heard in hip-hop. It expressed itself in an inexcusable violence he took out on everyone, be they pigs, traitors, or women, and ultimately this is why it's hard to listen to Ice Cube in 2003. At their heart, Cube's albums were about the hope one pulled from contradiction. They aspired toward an uneasy and self-righteous pride in the face of an indignant system, and they spoke to the power of attitude-as-resistance. There'll be the fire next time, Cube warned, but when real fires burned those real buildings down, the rhetorical and symbolic power of Cube's good and bad words were lost too. The attitude lives on, inherited by a generation, but gone for now are the bruised dreams and fantastical hopes that propped up the swaggar. ♦







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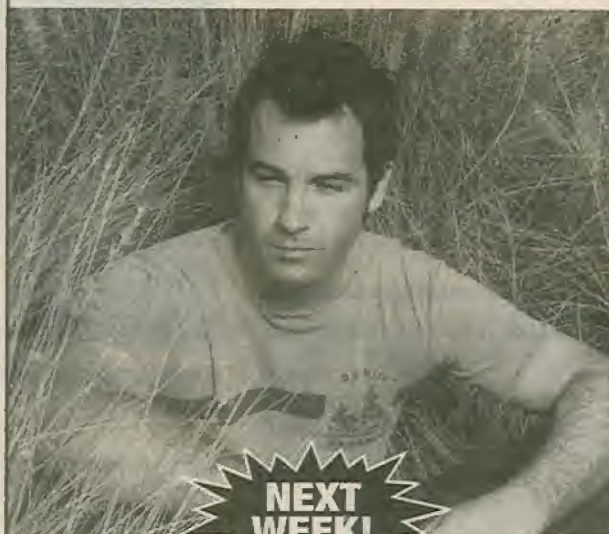
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# Tip sheet

Upcoming Bay Area shows. By Kimberly Chun

## April 3

**Blackalicious** Gift of Gab and Xcel get Black(-alicious) to the basics at this benefit for Youth Speaks, a worthy respite from work on their next CD, which should solidify the hold they've had on critics' imaginations — no thanks to the random songs that have appeared in the last year on soundtracks for *Brown Sugar* and *Biker Boyz*. Zion I also perform. 9 p.m., *Bimbo's 365 Club*, 1025 Columbus, S.F. \$25-\$30. (415) 474-0365.

## April 4 and 5

**Modey Lemon** Pretty boys playing revved-up blues-rock will always get certain fiends out of the garage. On their self-titled AF debut, Pittsburgh duo Modey Lemon come across as being as fresh-faced and evil-minded as any red-blooded rat fink daddy, squealing about body snatchers, fresh corpses, and everyone's decadent role model, Caligula. With *Super Bees* and *SLA* April 4, 9 p.m., *Thee Parkside*, 1600 17th St., S.F. Call for price. (415) 503-0393. With *Killer's Kiss* and *Jack Saints* April 5, 9:30 p.m., *Tempest*, 431 Natoma, S.F. \$5. (415) 495-1863.

**Robert Randolph and the Family Band** The sacred steel master with the style of Snoop Dogg and the spirit of the Campbell Brothers (Chuck Campbell bought him his first lap steel) will convert newcomers to the form, long chronicled by the Bay Area's Arhoolie Records. Last year's *Live at the Wetlands* will also whet one's appetite for the hot instrumental foursome.

Someone can say "hallelujah" now. North Mississippi Allstars and Malaze also play. 8:30 p.m., *Fillmore*, 1805 Geary, S.F. \$22.50. (415) 421-TIXS or (415) 346-6000.

## April 6

**Al Larsen** Love or hate him — Some Velvet Sidewalk's accomplished, if not better, half breaks from recording his latest album with Steve Fisk, doffs such pseudonyms as Sandy Dirt and Melting Igloo, and latches on to his given name at this solo acoustic performance. Jibz Cameron's *Dynasty Handbag* also performs. 10 p.m., *Hemlock Tavern*, 1131 Polk, S.F. \$5. (415) 923-0923.



PHOTO BY B.



**Cause-alicious:** Blackalicious back Youth Speaks at Bimbo's 365 Club.

with Jerry Busher, a Fugazi roadie and occasional drummer, for French Toast. The duo recently released *The Bugman EP* on Canty and Ben Adams's Washington, D.C., label. Hello Noisy and Black Plastics also play. 9 p.m. *Bottom of the Hill*, 1233 17th St., S.F. \$7. (415) 474-0365.

## April 9

**Longwave** A bit Doves, a bit U2, and a bit Interpol, Longwave actually sound dreamier and more engaged by their trainers than any of the above. Just take in the sound of their new album, *The Strangest Things*, produced by Flaming Lips producer Dave Fridmann. After paying their dues in the space-pop ghetto, the four-year-old New York City band found favor with the Strokes after a series of opening dates and now seem poised for much rock revivalist hype. The Decoration also performs. 9 p.m. *Cafe du Nord*, 2170 Market, S.F. \$8. (415) 861-5016.

## April 9 and 11

**Chris Brokaw** Onetime Come and Codeine cohort and current Consonant guitarist Chris Brokaw plans to follow up his 2002 solo album, *Red Cities*, with a solo acoustic album, now being polished and spit shined, on Normal Records. This week the former GG Allin backer supports Bettie Serveert on a West Coast tour. With *The Red Thread* and *Sunshine Club* April 9, 10 p.m., *Hemlock Tavern*, 1131 Polk, S.F. \$6. (415) 923-0923. With *Bettie Serveert* and *Black Hazard* April 11, 9 p.m., *Slim's*, 333 11th St., S.F. \$13. (415) 522-0333. ♡

## April 8

**Arab Strap** Glasgow's seamiest find beauty — and beats — in tepid tap beer, sordid sorties in the sack, and morose mornings after. Judging from their last San Francisco performance two years ago, they also cotton to heavy volume and even heavier ennui. Singer Aidan Moffat and multi-instrumentalist Malcolm Middleton toss some bagpipes, massive drums, eerie answering machine-cribbed gab, and much high drama on their latest Matador disc, *Monday at the Hug and Pint*, and at this Bright Eyes show, team up with album contributors Conor Oberst and Mike Mogis. Paperback also perform. 8 p.m. *Fillmore*, 1805 Geary, S.F. \$17.50. (415) 421-TIXS or (415) 346-6000.

## April 8

**French Toast** James Canty — Fugazi drummer Brendan Canty's brother, former Make Up and Ted Leo guitarist, ex-Nation of Ulysses skin slapper, and occasional All Scars and Garland of Hours player — gets

## Deerhoof

From page 42

plicated rhythms, and John is a real technical wizard. So they're not like kids. I've played in garage bands with kids all my life, but I've never played music that's this complicated before. It's complicated for me, but I'm not a superchops player."

## Cute cartoons

The beastie's shape keeps shifting, becoming more abstract and fuzzed out as the conversation winds on — squint and it doesn't even look like a cloven-hoofed critter, more like a panda ready to get its groove on. The 'Hoofs are hidden away, but they're always peering out at the odd humans, jerking around in strange dress — and acting out. "There were these kids that responded to Deerhoof by putting on face paint and gyrating and crying," Dieterich writes in an e-mail, virtual tongue in cheek. "I think that might be our best reception so far by human beings."

Human beings are funny like that. You never know how they're going to react when any kind of expression seems futile and bombs are going off on the other side of the earth, when there just doesn't seem to be much point to anything at all. Then, at those moments, you think about Deerhoof, and the idea that a few very different people, on extremely separate wavelengths, can find a connection and make something as strange and beautiful as *Apple O'* is sort of supernatural.

"Music is so vague, so intangible. So hard to understand even what you're talking about. The chances of finding some kind of common ground in four separate people's deepest imaginations is so slim it seems to me that it's just a miracle that it ever happens," Saunier says, before adding, "Yeah, anybody who decides to pick up an instrument and start making sounds — I feel very, very connected to that person. I really feel a community with people who make music, which isn't to say I don't feel a community with people who don't do music. Ho, ho, ho." ♡

**Deerhoof** plays with *Numbers*, *XBRRX*, and *California Lightning Sat/5*, 10 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$8. (415) 474-0365.



**Killing me softly:** Arab Strap strike a pose this month at the Fillmore.

## FROM THE SIDELINES SARAH HAN







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- 19 Ottmar Liebert & Luna Negra
- 20 James Brown
- 21 George Thorogood  
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- 22 Meat Loaf
- 25 Jonny Lang
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from Velvet Underground to The Raven
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- 3, 4, 5 Lyle Lovett & His Large Band
- 10 George Carlin
- 11 Neville Brothers / Marcia Ball
- 12 Michael Feinstein
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- 8, 9 Boz Scaggs
- 10 Wayne Brady
- 12, 13 Hall & Oates
- 14 Go-Go's
- 15, 16, 17 Chris Isaak
- 21 Los Lobos / Buddy Guy
- 22 Medeski Martin & Wood
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- 26 Gipsy Kings
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- 4 The Allman Brothers Band
- 5 The Beach Boys
- 7 Julio Iglesias
- 11 The B-52's
- 12, 13 Chicago
- 19 Wynonna
- 20 Kenny G
- 25, 26, 27, 28 Huey Lewis & The News
- 30, Oct. 1 Willie Nelson

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music

# Future tense

Sunshine and noir with Stephin Merritt, Claudia Gonson, and Chris Ewen of Future Bible Heroes. *By Kimberly Chun*

It was an instance of mordant irony that a world-class cynic like Stephin Merritt would appreciate. Open on a supernaturally gorgeous day, the skies over San Francisco were blue, the weather was unseasonably warm, and the air was growing superheated with a city's anger as bombing began in Iraq and protesters clogged the streets with news racks, and there I was, frantically trying to drive across Market Street to get to work and the phone, to call across the country, to the East Coast, to the singer-songwriter and to his fellow Future Bible Heroes, Claudia Gonson and Chris Ewen. Larger problems were brewing, my target seemed minor, but I had a feeling that as late as I was, I was going to be facing a wrath of biblical proportions.

Luckily, Merritt was engrossed in darker pursuits than simply ripping my head off with sheer, dry scorn and depositing it on a platter. He was standing in line, talking on his cell phone civilly, sort of, and preparing to cloak any new wartime anxieties in the noirs of Nicolas Ray at the Museum of Modern Art's Gramercy Theatre in NYC. *Born to Be Bad*, *They Live by Night*, and *On Dangerous Ground* were on the bill, and Merritt was subdued, taciturn, and ready to get lost in the joys of pulp, which he summed up as "cute boys in great clothing, Gloria Graham, beautiful cinematography, nifty jazz scores." "I'm taking the day off from recording the new *Magnetic Fields* album," he said, always a bit more than a beat behind my last statement. He's just slow enough with the comeback to make you doubt he heard you — and to question your own question — and barbed enough in his eventual response to double any doubt. "I can't really work while we're invading Iraq."

Merritt was obviously born too late, too bad of temper, and too ready with a wicked, witty turn of phrase to live in this terrible, Technicolor world, where things are less clearly black and white than they are flickering like a strobe light between extremes, and doublespeak is a fact of life; where "patriots" openly refer to anyone associated with the Iraq government as "terrorists"; and where a photo of a dead Iraqi soldier on the front page of the *New York Times* is considered solid photojournalism but showing dead American G.I.s on al-Jazeera is a violation of the Geneva Convention. Merritt, a combative former copy editor at *Spin*, should have



Showing their stripes: From left, Chris Ewen, Claudia Gonson, and Stephin Merritt contemplate the Future Bible Heroes.

been cast alongside Bogart's bitter, disillusioned screenwriter in *In a Lonely Place*, and they could have cracked wise together while their worlds fell to pieces. In the same sense, Ray's dark films were the perfect chaser to that bleak, beautiful day, and despite my initial impression of the effervescent, twinkling electropop of Future Bible Heroes, the apocalyptic moment seemed like a perfect fit for the band, who'll bring their sweet and dour selves to Bimbo's 365 Club on April 11.

*Eternal Youth* (Instinct), the band's last studio album and the subject of the recent remix fest *The Lonely Robot* (Instinct), is a case in point. Couched in ghostly, pointillist synth sounds crafted by Ewen, Gonson sings Merritt's lyrics on songs such as "Find an Open Window," which wittily indulges suicide fantasies and recipes for disaster: "Find an open window / Then

without a sound / Climb through and just let go / Fall to the ground / Take peaches and poison / Mix them in a bowl / Separate the golem from the soul." She's almost inaudible — submerged beneath boiling electronics that echo like smudgy vibes or bass-heavy depth charges — breathing, "There will be no river that we can't cross / No mountain we can't climb / I'll make all the same mistakes / And you'll forgive me / But I won't love you next time" on "No River," a drowned, inverted variation of "River Deep — Mountain High." *Youth* seems especially bittersweet and cast in a sinister light as Gonson raps about the lifestyles of the impossibly glam and predatory surrounded by bouncy, upbeat beats on "I'm a Vampire" or sings the praises of alien beauty to faux exotica backing on "From Some Dying Star." Maybe it's time — when the future seems ominous, unrecognizable, and even inhuman — to look to anyone calling him- or herself a Future Bible Hero, even as a joke.

## Truth hurts

That's the ultimate irony of the band, Merritt said, because for them, the future has always been stretched hard like taffy or the truth — so far they've come together to put out a recording every three or four years.

*Continued on page 52*



PHOTO BY GAIL O'HARA



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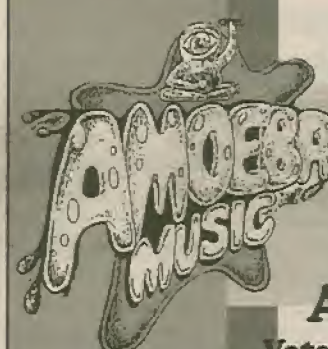
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# Calendar

critics'  
choices,  
listings,  
and more

**58**  
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## April 2 Wednesday

**Critical masses** Are you opinionated? Critical? Feel strongly about color? Do you know anything about art? Do you know nothing about art? Excellent. They're expecting you at the **Community Art Critique**, an unusual event whose time has come. Sponsored by *Lurker*, the arts and literature periodical that beholds the modern world with a raised eyebrow and quizzical eye, the evening offers up the work of three artists and invites constructive criticism from the public. Quaking before your judgments are photographer Esa Schneider, who charms light with a toy camera; sculptor Eric Dunn, of frankly pagan tendencies; and Gabriel Wheeler and Josh Wheeler, whose short film boldly investigates the tortured minds of those who buy tickets to see Carrot Top perform. 6:30 p.m., *Artists' Television Access*, 992 Valencia, S.F. \$3. (415) 824-3890, [www.lurkermag.com/cac](http://www.lurkermag.com/cac). (Amir Baghdachi)

## April 3 Thursday

### Backstabber blues

What one doesn't say about Harold Pinter is just as important as what one does say; the granddaddy of dramatic subtext is all about reading between the lines. **Betrayal**, Pinter's classic and provocative play about infidelity, previews tonight at Venue 9 with brand-new theater company Third Rail Power Trip. The play tells the story of a wife's seven-year affair with her husband's best friend, and the story unfolds in reverse — the beginning of the play is at the end of the story, and the end of the play is its beginning. For 3RPT's version, the



**Shot through the heart:** Third Rail Power Trip's Mark Rachel, Matthew Gardner, and Kerry Gudjohnsen make up the corners of a love triangle in Harold Pinter's *Betrayal*. See Thurs/3.

# 8 days a week

April 2-9, 2003

**Toe the line:** Atom Egoyan and Juliao Sarmiento's collaborative work *Close* is among the installations at "Reel Sculpture: Film into Art," a new exhibit at the San Francisco Museum of Modern Art. See Sat/5.

actors actually rehearsed the play backward, or chronologically, before muddling back up. Certain to make you think. [Pause]. A lot. *Through April 26. Previews tonight (pay-what-you-can dress rehearsal) and Fri/4, 8 p.m. Opens Sat/5, 8 p.m. Runs Thurs.-Sat., 8 p.m.; Sun., 2 p.m., Venue 9, 252 Ninth St., S.F. \$10-\$25. (415) 289-2000. (Kerry Rodgers)*

**Hot stuff** The beguiling musical alchemy that is **Hot Club of Cowtown** is composed of Kansas-born fiddler Elana Fremmerman, who's studied north Indian music, worked as a horse wrangler, played in a cowboy band, and interned at *Harper's Magazine*; New England guitarist Whit Smith, who sought rock stardom in Japan before becoming enamored with the music of Bob Wills, Jimmy Bryant, Hank Williams, Bix Biederbecke, and Chet Atkins; and upright bassist Jake Erwin, who was born in Oklahoma with western swing in his genes. By merging the prairie lilt and drive of the Texas Playboys with the Parisian gypsy elegance of Django Reinhardt and Stephane Grappelli, as evidenced on four fine CDs (including their latest, *Ghost Train*, on Oakland's HighTone Records), the twangy and tangy Austin unit offer a new millennium throwback/update of the string-swing pop of Dan Hicks and the Hot Licks, with charming vocals and inventive arrangements. 8 p.m., *Freight and Salvage Coffee House, 1111 Addison, Berk. \$17.50. (510) 548-1761. (Derk Richardson)*

**This way out** It's hard to know what to expect from guitarist

(and *Bay Guardian* office manager and subscriptions handler) **John Shiurba**, who makes music in a world beyond the mainstream. Among his earliest musical instincts was to stick a fork into the strings of his first guitar, a move he still makes from time to time as he explores sonic, rhythmic, and ensemble possibilities. I first saw him in Eskimo at Klub Komotion back in the 1980s, and I remember thinking the band was about as far gone as could be; was I ever wrong. These days he composes, plays with Spezza Rotto and the SFSound Ensemble, among others, and at this very moment is touring with the Merce Cunningham Dance Company. If big noise frightens you, well guess what? You've got no excuses here. Shiurba's calling this night "3x3"; three of his compositions will be played by an all-acoustic trio. Listen carefully: somewhere in the soft air around the group, at some point in the performance, you might find a moment of grace — or maybe an evening's worth. 8 p.m., *Meridian Gallery, 545 Sutter, S.F. \$5-\$10. (415) 398-7229. (J.H. Tompkins)*

## April 4 Friday

**Jazzed** Some may regard the pairing of jazz and poetry as a cultural relic — associated with the Harlem Renaissance, Langston Hughes, and the beats — eclipsed by rap, reggae toasters, and hip-hop-stoked poetry slammers. **Quincy Troupe** (62-year-old American Book Award winner,

California's first poet laureate, writer and coproducer of "The Miles Davis Radio Project," and coauthor of Davis's 1989 autobiography) and 60-year-old saxophonist-flutist Oliver Lake (a pivotal figure in the St. Louis-based Black Artists Group, a founding member of the World Saxophone Quartet, and a sonic experimenter with funk and Caribbean rhythms and chamber textures in his Jump Up and String Project bands) dispel that misconception as they intermingle verbal and musical languages with timeless hipness in "Words of Steel." On this third weekend of the SFJAZZ spring season, Troupe parries with words as Lake fronts his Steel Quartet, featuring electric bassist Reggie Washington, drummer Pheeroan akLaff, and steel pan player Lyndon Achee. 8 p.m., *Herbst Theatre, 401 Van Ness, S.F. \$20-\$28. (415) 776-1999. (Richardson)*

## April 5 Saturday

**New sensation** There will be no DVD copies of the San Francisco Museum of Modern Art's new exhibit, **'Reel Sculpture: Film into Art,'** because you can't take home the kind of cinematic art represented here. The installations, by filmmakers Eija-Liisa Ahtila, Atom Egoyan, and Abbas Kiarostami, are meant to be an interactive, holistic experience. Some of the works use multiple monitors and narrow corridors to complement their meanings. Traditional theatrical screenings of each director's work are



held in conjunction with the exhibit. Not to be missed are in-person appearances by Egoyan (April 10, for a showing of his 1987 film, *Family Viewing*) and Ahtila (May 8, with her 2002 work, *Love Is a Treasure*). Through Aug. 3. Museum hours: Fri.—Tues., 11 a.m.—6 p.m.; Thurs., 11 a.m.—9 p.m., San Francisco Museum of Modern Art, 151 Third St., S.F. \$10, \$7 seniors, \$6 students, free for 12 and under and members (free first Tues.; half-price Thurs., 6–9 p.m.). (415) 357-4000, [www.sfmoma.org](http://www.sfmoma.org). (Rodgers)

**Sound off** Check your firearms, hazardous and radioactive materials, and wild animals at the door, but bring just about anything else from your kitchen, workshop, attic, or toolshed to **'Found Objects Night.'** Tonight Gino Robair (Splatter Trio percussionist and Rastacan Records impresario), Los Angeles-based sound artist David Kendall (specializing in electronic and acoustic feedback systems), San Francisco multi-instrumentalist-sound designer Andre Custodio, and electronic musician Stephen Ruiz (a.k.a. Zygote), much like an improv theater group, use audience-supplied materials to make noises and then sample, mutate, and manipulate those sounds to their hearts' and minds' desires. 8 p.m., 21 Grand, 449B 23rd St., Oakl. \$6–\$10. (510) 444-7263. (Richardson)

**Family reunion** Lately we've been able to check out siblings and former bandmates Steve and Chris Touchton around town in their new acts, Snowsuit and Da Hawney Troof, respectively. But now I'm utterly psyched that the project they started in, **XBXX**, is back together. Local crooner Katy Davidson calls them "the nicest kids in a band from Alabama;" the group started in 1998 when its youngest member was a high school freshman, and broke up last year in spite of their album, *Gop Ist Minee*, doing well on the label 5 Rue Christine. Now here's your chance to meet the boogie-down hardcore group with newly inducted member Weasel Walter of the Flying Luttenbachers, plus pickup player Paul Costuros (Total Shutdown). Audience participation required. Numbers, Deerhoof, and California Lightning also play. 10 p.m., Bottom of the Hill, 1233 17th St., S.F. \$8. (415) 626-4455. (Deborah Giattina)

**Market value** The advent of any new farmer's market is reason to celebrate — especially in the case of the **Mandela Farmers Market**, which is designed to be a weekly event supporting small, family-owned farms that don't have access to larger markets and to provide the community with affordable fresh produce. The first collaborative effort by the West Oakland Food Project, the market also aims to honor multiethnic farmers and to feature local arts and crafts and music. 10 a.m.—4 p.m., West Oakland BART station parking lot, Fifth St. and Mandela Parkway, Oakl. Free. (510) 534-7657. (Rodgers)



## April 6 Sunday

**Dead right** As explained in the movie *Adaptation*, the serial killer is one of the most clichéd literary and cinematic devices out there — but we still love 'em, don't we? Crime writers can now add authentically gruesome nuances to their tales thanks to fellow author and cardiologist **Doug Lyle**. His latest book, *Murder and Mayhem: A Doctor Answers Medical and Forensic Questions for Mystery Writers* (a collection of his columns for the newsletter *Mystery Writers of America*) offers solutions to the kinds of dilemmas only diabolical criminals and fiendishly creative scribes have to confront. Sample questions: Could my pregnant character and her unborn child survive a severe concussion and near drowning? How long can someone survive in a freezer? Can a person stranded at sea survive by drinking

**Pants on fire:** Alison Bloomfield, left, and Jennifer Brissman (as the young version of the literary heroine) star in TheatreWorks' production of the musical *Jane Eyre*. See Wed/9.



his or her own urine? How safe is it to handle cyanide? How does an ice pick to the back of the neck kill? What substance can be added to a fire-eater's fuel to cause a sudden and dramatic death? (Don't deny it — you're intrigued!) The doctor is in tonight for a reading and signing at Book Passage. 7 p.m., Book Passage, 51 Tamal Vista, Corte Madera. Free. (415) 927-0960. (Cheryl Eddy)

## April 7 Monday

**Feminine side** The world being the way it is, now might be a good time to rethink that trip you've been wanting to take to Indonesia. But travel warnings shouldn't keep you from checking out **'An Intimate Evening with Didik Nini Thowok,'** the first local performance by the popular Indonesian performer. A skilled choreographer, dancer, and singer, Didik keeps his culture's tradition of cross-gender performance alive, using different dance forms — from classical to modern to comedic — in his shows. Tonight's show is autobiographical and features assists by San Francisco artists, as well as the music of Eddie the Rat with Peter Martin. Selections include a "female dance" drawn from a fertility ritual, a mask dance, and Didik's masterwork, *Jepindo Walang Kekek*, a combination of Javanese, Sudanese, Balinese, and Japanese dance styles. Through Tues/8. 8 p.m., Noh Space, 2840 Mariposa, S.F.

# Hot spot

Has anyone thought to consult the lemurs? If we did, they'd probably tell us to pull our heads out of the sands of war for a moment and celebrate Earth Day, beginning this weekend with **'Earth Day 2003: Rainforests of the World,'** a two-day festival at the California Academy of Sciences. This event offers a rare opportunity to meet some even rarer animals, like scarlet macaws (recluse parrots from Papua New Guinea) and mischievous squirrel monkeys — not to mention a real live kinkajou (think: a golden raccoon with a stretchable tongue) and, best of all, the awesome binturong, a black besnouted animal that smells powerfully of tortilla chips. Among other events, kids can squeal in the hands-on Rainforest Bug Room, while budding botanists can partake in a guided tour of the Strybing Arboretum. The intrepid will find uplift in the snakes and skinks, the timid will coo over the two-toed sloth, and the sprightly can attempt the "Lemur Leap," a jumping activity presented by the San Francisco Zoo. Sat/5–Sun/6, 10 a.m.—5 p.m., California Academy of Sciences, Golden Gate Park, near Fulton and Eighth Ave., S.F. \$2–\$8.50 (free if you arrive via bicycle or public transportation). (415) 750-7145, [www.calacademy.org](http://www.calacademy.org). (Amir Baghdachi)

**Awww:** Meet a squirrel monkey this weekend at the California Academy of Sciences' "Earth Day 2003: Rainforests of the World" celebration.

\$10–\$15. (415) 621-7978. (Also April 10, 9 p.m., N'Touch, 1548 Polk, S.F. \$3. 415-292-3420, ext. 348). (Eddy)

## April 8 Tuesday

**Screen scene** For everyone keeping score, the former Rafael Film Center is getting a new name — the **Christopher B. Smith Rafael Film Center** — along with a generous gift from Mr. Smith, a Tiburon philanthropist and film buff whose excellent instincts led him to support the cine-centric nonprofit. Celebrate the moniker update tonight at a special showing of *Confidence*, a not-yet-released crime tale directed by James Foley, with star Edward Burns (*The Brothers McMullan*) in person. Actor (and NorCal local) Peter Coyote is also on hand to sing the praises of the theater itself — if you haven't yet made the drive across the Golden Gate to admire the Rafael's combination of art deco glamour and state-of-the-art film-screening technology, tonight's as good a time as any to hit the road. 7:15 p.m., Christopher B. Smith Rafael Film Center, 1118 Fourth St., San Rafael. \$9–\$12. (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). (Eddy)

**Just deserts** The Sahara: a land of burning suns, an expanse of savage terrain and extreme temperatures, a region the size of the United States, but with many, many more camels. And who better to lead you

through it than **Michael Palin**, one of the founders of Monty Python and now an entertaining, if not wholly knowledgeable, travel writer. Hear him talk tonight about his new book and television special, *Sahara*, which differs as much from the usual travel book as does a tasseled fez from a tourist's sun visor. Be sure to ask Palin about his numerous misadventures, like getting pummeled in a public bath, meeting the Twelve Disciples in a restaurant, eyeing the biting rooster of Gibraltar, braving the cliff of Tizi n'Tinifit, and bravely soldiering onward despite a troubling case of camel poisoning. 7 p.m., A Clean Well-Lighted Place for Books, 601 Van Ness, S.F. Free. (415) 441-6670. (Baghdachi)

## April 9 Wednesday

**Page-turner** Whenever the words *governess* and *musical* pop up in the same sentence, it's pretty safe to assume the subject is either *The Sound of Music* or *Mary Poppins*. Erase Julie Andrews from your mind and prepare for **Jane Eyre**, the musical by John Caird (*Les Misérables*) and Paul Gordon and inspired by the Charlotte Brontë novel. Even if you didn't read the book in junior high, it's hard not to connect with the terribly romantic tale of a 19th-century orphan who becomes a teacher, then falls for her employer against the backdrop of a lonely mansion with a spooky, cackling secret stashed in the attic. TheatreWorks presents the northern California premiere of the Tony-nominated show as the final production of its 33rd season. Through May 4. Previews tonight and April 10–11, 8 p.m. Opens April 12, 8 p.m. Runs Tues., 7:30 p.m. (no show April 29); Wed.–Sat., 8 p.m. (also April 26 and May 3, 2 p.m.); Sun., 2 p.m. (also April 13 and 27, 7 p.m.), Mountain View Center for the Performing Arts, 500 Castro, Mountain View. \$20–\$43. (650) 903-6000, [www.theatreworks.org](http://www.theatreworks.org). (Eddy)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 487-2506, or e-mail (no attachments, please) to [lists@sfbg.com](mailto:lists@sfbg.com). We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



# RASPUTIN

## REVIEWS & RECOMMENDS

### AFI - Sing the Sorrow



Major label debuts are always frightening to review: labels are such control freaks that they mess up a band's artistry. But A.F.I. make it work. This disc is like a big rock opera. The songs are well written and the A.F.I. sound remains the same, but more refined and well tuned. I sit bewildered at how *Sing the Sorrow* develops and it then winds down, just like life. -- Clara Flores, Latin Buyer

Dreamworks [www.rasputinmusic.com](http://www.rasputinmusic.com) for complete review **9.99cd**

### T.A.T.U. - 200 KMH in the Wrong Lane



By now, if you haven't seen the video, you've undoubtedly heard about it: two young girls dressed in school uniforms, kiss and caress on one side of a chain-link fence in the rain, while horrified onlookers point and stare. Most people don't know that these two Russian teens have been topping the charts in their homeland and throughout Eastern Europe since September of 2000 and "All The Things She Said" is still one of the most popular songs on Russian radio. -- Jasper Maitland - Music Critic

Interscope [www.rasputinmusic.com](http://www.rasputinmusic.com) for complete review **13.99cd**

### Brian McKnight - U-Turn



Primarily produced by McKnight himself, this disc clearly demonstrates the mastership that he possesses as a producer and artist. Track 11, the fiery "U Turn," was produced by Rockwilder, featuring the flows of upcoming SIX John and your man from Brooklyn, Fabolous. Watch out for this track to be eating up the summertime airwaves. Everyone riding in the car, feeling good and looking for some romance will be making *U Turn* in order to pursuit that special someone. -- Alex, receiving dept.

Motown [www.rasputinmusic.com](http://www.rasputinmusic.com) for complete review **13.99cd**

### Talib Kweli - Quality



Quality's many faces demonstrate Talib Kweli's ability to function on many different levels. His slow jams are as genuine as any Babyface track, (without all the cheeze), his upbeat joints are sure to rock da party, and his more introspective pieces make Eminem look like a total poseur. Most MCs are content with developing a buttery flow, but don't concentrate on content. Talib Kweli's flow is natural and smooth and his lyrics reflect an intelligence and awareness of the world around him. -- d.b., phone center

MCA [www.rasputinmusic.com](http://www.rasputinmusic.com) for complete review **13.99cd**

### The Coral - The Coral



Thankfully, this one is a bit of a puzzler. Where are these people coming from and, more importantly, where are they going? That's the interesting thing about The Coral, though, you can't pin them down. What you want to do with a creative little combo like this is to let them run loose for a good ten years and watch the results come rolling in. It was fun watching R.E.M. do that and now, perhaps, The Coral can take their place. --Andrew Lau, returns dept.

Columbia [www.rasputinmusic.com](http://www.rasputinmusic.com) for complete review **9.99cd**

### White Stripes - Elephant



Oh, sweet simplicity. *Elephant* sticks to the luscious lucidity that made their first three albums so magnificent. The elements of blues, rock, and punk are all still present, creating a sound that is both comfortably simple, yet clearly complex. We get to hear more of Meg doing vocals on her own on this album, but Jack's angst-ridden voice is still the most prominent. They are still constantly playing with both gender and relationship roles in their lyrics. -- Cory, manager

V2 [www.rasputinmusic.com](http://www.rasputinmusic.com) for complete review **13.99cd**

### Diplomats - Diplomatic Immunity



Most people by now are familiar with Juelz Santana from his verse on "Hey MA", but this album lets you get a look at the deeper side of this cat, lets you get an understanding of his many talents as an MC, his versatility in subject matter. Jimmy Jones also puts it down for the Diplomats, his verses are straight in your face. Although he is locked away right now, one of the nicest cats on the CD is Hell Rell. He just gets savage on the beat, and leaves the microphones shredded to tiny pieces. -- Alex, receiving dept.

Def Jam [www.rasputinmusic.com](http://www.rasputinmusic.com) for complete review **9.99cd**

### Raveonettes - Whip It On



It seems as if they have modeled this band on Sinatra and Hazelwood's *Nancy and Lee*. Their vocal harmonies and delivery are frightfully similar. Their "Bowels Of The Beast" can be just as creepy as Hazelwood's "Some Velvet Morning" as it hovers just outside your speaker cone. On the other end of the spectrum is "Beat City" which is a real jumper. There's a very tight sounding, over-driven guitar, drum programming and a subtle application of ...ahem, white noise. -- Andrew Lau, returns dept.

Columbia [www.rasputinmusic.com](http://www.rasputinmusic.com) for complete review **6.99cd**

### Linkin Park - Meteora



The best hard rock band in America just got a little better. Linkin Park has it all and gives it all. Mike Shinoda stands out on this one with his sampling techniques that seem to be the backbone of over half the songs. Check the intensity of "Figure .09" or the experiments of "Foreward" and "Numb". "No turning back now" yells singer Chester Bennington in "Lying From You" and he's right. *Meteora* is the best rock album of the year, hands down. --Flaggart

Warner Bros [www.rasputinmusic.com](http://www.rasputinmusic.com) for complete review **14.99cd**

### Rob Swift - Under the Influence



Rob Swift kicks it old skool. The former DMC East Coast Turntable Champion and current member of the X-ecutioners mixes up 22 faves that are pretty evenly divided between rare Southern soul sides from the '70s and some of the pre-eminent scratch tracks from the '80s. Older listeners will no doubt reminisce about their breakdancing days, while new bloods get a lesson in where it all began. -- David Bassin, Internet Manager

Six Degrees [www.rasputinmusic.com](http://www.rasputinmusic.com) for complete review **12.99cd**

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## Aphrohead - Thee Underground Made Me Do It



Clashbackk

Aphrohead, (a.k.a. Felix Stallings Jr., a.k.a. Felix da Housecat), is a veteran of the Chicago dance music scene. From its opening cut, *The Underground...* pulsates and vibrates with outstanding clarity and vision. Stallings knows when the pace needs to be slowed a bit, when it needs to be funky, and when it needs to explode. Every transition, although subtle, is well calculated. Through all 13 tracks, "The Underground Made Me Do It," serves as a shimmering testament to the roots of the Chicago underground. - d.b., phone center

[www.rasputinmusic.com](http://www.rasputinmusic.com) for complete review **11.99cd**

## Mina - G-girl



CDG

Straight out da' underground comes a sound so raunchy it'd make the 2-Live Crew blush. Mina could be described as Missy Elliot's delinquent sister. Like 'Lil Kim, Mina's music draws heavily from her experiences as a female existing in the male dominated world of gangsta rap, but Mina's lyrical content makes 'Lil Kim look like Debbie Gibson by comparison. Although G-Girl may not be suitable for children of any age, it is endearing in its brutal honesty. Mina's s\*\*\* is for real. - d.b., phone center

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Liquid 8

This soundtrack is another example of the incredible creativity that resides in the Bay. Featuring all your favorite local Bay Area mc's and singers E-40, D-Shot, Levitti, Harm, and production by Rick Rock, Robert Redwine, Fred Wreck, and Bosko, the soundtrack paints a vivid picture of life. You have your club tracks, and then you have your Killa tracks. With the help of others, and his own constant hustle D-Shot created a film that deals with the realities of the hood. - Big Al, receiving dept.

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Rasputin Campbell Thurs, 6pm

**FEENOM CIRCLE** **live hip hop** April 4  
Rasputin Berkeley Fri, 5pm

**Black Dynasty** **LIVE HIP HOP** April 18  
Rasputin San Lorenzo Fri, 5pm

**First Degree the D.E.** Thurs April 24, 7pm - San Lorenzo  
Fri, April 25, 5pm - Berkeley  
Sat, April 26, 3pm - Campbell  
Sun, June 1, 3pm - Pleasant Hill

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## music listings

# music

Music listings are compiled by Sarah Han. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

### wednesday 2

#### Rock/blues/hip-hop

'Bay Area Guitar Power! Nite' Parkside. 10pm, \$5.  
'Blue Bear School of American Music Showcase' Tongue and Groove. 8pm, \$10-15 donation.  
Fastball Cafe du Nord. 9pm, \$12.  
Haywoods, Switchblades Elbo Room. 9:30pm, \$6.  
Paul Hlebcar Rock Soup. 7:30pm.  
Jaegermeister Music Tour Fillmore. 7pm, \$20.  
With Saliva, Breaking Benjamin, Mystic Rage, and others.  
Lara Price Band Biscuits and Blues. 9pm, \$5.  
Living Space Red Devil Lounge. 8pm.  
Kathi McDonald Last Day Saloon. 9pm, \$8-10.  
Paybacks, Mody Lemon, Rotten Apple Bottom of the Hill. 9pm, \$7.  
San Francisco Songwriters Showcase Broadway Studios. 7pm, \$5. With Ken Phlow, Deconer, Elijah Henry, Vibin, and Charles Jay.  
Technicolor, N. Lannon, David Figurine Hemlock Tavern. 10pm, \$5.  
Turbonegro Great American Music Hall. 9pm, \$15.  
Will Blades, OGD Blue Lamp. 9pm, \$3.

#### Bay Area

Acoustic Wednesdays Blakes. 10pm-12am, free. With Mikie Lee Prasad and special guests.  
Rahman D' Amato 19 Broadway. 9pm.  
Woman, Amazing Transparent Man, Highdroponik Souz Blakes. 9:30pm, \$6.

#### Jazz/new music

Al Molina, Vince Lateano, Matt Clark, Michael Zisman Jazz at Pearl's. 9pm-1am, free.  
Al Pacheco Jazz Band Skip's Tavern. 8-10pm.  
Don Asher and Kent Cohea Moose's. 7:30-10:30pm, free.  
Cantando Um Samba Cafe do Brasil, Renoir Hotel, 1106 Market; 826-9287. 7pm.  
Charles Unger Experience Les Joulins. 8pm.  
Dick Fregulia's Good Vibes Quintet Washington Square Bar and Grill. 7-10pm, free.  
Downtown Uproar Bamboo Hut, 479 Broadway; 989-8555. 8:30pm, \$5.  
Experimental Music Night Hotel Utah Saloon. 8:30pm, free. With host George Earth.  
Gretchen Lieberum Bruno's. 9pm, \$10.  
Groove.org Jupiter. 8pm.  
Paul Hlebcar Rock Soup. 7:30pm.  
Indulgence Starlight Room. 9pm-2am, \$10.  
Jules Broussard, Ned Boynton Downtown. 8pm, free.  
Ken French Trio Enrico's. 7pm, free.  
Stacey Kent Plush Room. 8pm, \$30.  
Mike Lipskin with Loma K House of Shields, 39 New Montgomery; 392-7732. 5:30pm.  
Justin Morell Bacar. 9pm, free.  
Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.  
One Nation Underground Trio Succotash Restaurant, 535 Florida; 503-1100. 5-7:30pm, free.  
Ricardo Scales Top of the Mark. 8-11pm, free.  
Eric Shifrin Fairmont, 950 Mason; 772-5000. 6pm.  
Wayne Sutton Bobby Ryder's. 5-8pm, free.  
Three Thinking Axum East, 1233 Polk; 474-7743. 7-11pm.  
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

#### Bay Area

Mindi Abair Yoshi's. 8 and 10pm, \$16.  
Christopher Gamper Trio Featuring Michael Emenau Cato's Ale House. 6-9pm, free.  
Sean Moore Quartet Zebulon's Lounge, 21 Fourth, Petaluma; (707) 769-7948. 9pm, \$3.

#### Folk/world/country

Sabbath Fiddler's Green, 1333 Columbus; 441-9758. 9pm.  
Bluegrass Country Jam Plough and Stars. 8pm, free. With Jeanie and Chuck.  
Trout's Jug Thumpers Rite Spot. 9:30pm, free.

#### Bay Area

Gator Beat Ashkenaz. 8:30pm, \$9.  
Open mic Beckett's. 9:30pm. With Nicole McRory.  
Tony Trischcka Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 8pm. \$13-15.

#### Dance clubs

Afterwards Pow! A Cocktail Lounge. 9pm-2am. Progressive house music with Danny, Drew, and Gabriel.  
Audible Colors The Top. 10pm-2am. House music with guests.  
Barefoot Boogie Rhythm and Motion Studio, 1133 Mission; 820-1452. 8:15-11:15pm, \$7. Eclectic dance music.  
Beat Salad Amnesia. 9:30pm, \$5.  
B.E.D. Cellar. R&B, old-school, and hip-hop with Blaqwest, Phiness, and rotating guests.  
Bondage A Go-Go Cat Club. 9:30pm-3:30am, \$5-10. Deathrock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.  
The B-sides Liquid. 10pm-3am, \$2-4. House music with Anita Lofton and special guests.  
Construction 330 Ritch. 10pm-2am. Tech-house with residents Torque and Huey.  
Crucial Nickie's BBQ. 9pm. With DJs Tomas, B-Love, and Leema.  
Deep South An Sabin. 9pm-2am, \$3, free before 11pm. Rare groove, disco classics, and deep house with Chang, TJ Hicks, Mark, and Yvonne.  
Discover Ruby Skye. 9pm-3am. Hard house with DJ Ben Doren.  
Exotica Glas Kat. 9pm-2am, \$10. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.  
Eye 2 Eye Cloud 9 Motel. 9pm-2am, \$5. With DJs Said and rotating resident DJs.  
Fusion Fuse. 9pm-1am, free. With Jason Fluid, Hopper, and guests.  
Hump The Stud. 10pm-2am. '70s-present dance music.  
Julip "Grown Ups," 6-9pm, free. Happy hour with DJs Vijay and Seichi. "Under the Radar," 9:30pm, free. Downtempo, jazz, IDM, and future lounge with Zygotte and guests.  
New Wave Hookers Sacrifice. 10pm-2am, \$3. New wave and punk with DJ Queen of Noise.  
Official Wednesdays Liquid. 9pm, free. Hip-hop, soul, classics, and more.  
Orange Cafe Claude. 10pm-2am. With DJ Ryme and guests.  
Paradise Sitio. 10pm-2am, \$5 before 11pm. House and urban grooves with Mike Anon, Tune, Abdul, and special guests.  
Paycheck Make-Out Room. 8:30pm, free.  
Honky tonk rock 'n' roll.  
Playback Laszlo. 8:30-1:30am, free. Breaks, funk, electro-funk, and rock.  
Qool 111 Minna Gallery. 5-10pm, \$5. Pan-tech-no lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am, free. With Toph One and Tiki Jim.  
Rock 'n' Roll Rodeo Butter. 8pm.  
Royale 9pm-2am. With DJ El-S.  
Showcase City Nights. 9pm. With the Style beyond Compare DJs.  
Skank Jezebel's Joint. 9:30pm-2am, free. Ska, punk, and reggae.  
Skylark 9pm, free. Funk and old soul with DJ Kyle.  
Slow Burning Arrow. 10pm-2am, \$3, free before 11pm. Electro, dub, hip-hop, Britpop, UK garage, and more.  
The Stud 9pm. Funk and punk with DJ Owl.  
Vibabar Divas, 1081 Polk; 928-6006. 10pm-2am, \$5. With mikie and Jada Halston.  
WildSeed Baobab. 9:30pm-1:30am, free. Grass-roots dance party with DJ Somuch soul and the African B-Girl Society.  
X-Files Sno-Drift. 10pm, \$3. Hip-hop, old-school, and R&B.

#### Bay Area

Lion Rock Oasis, 135 12th St, Oakl; (510) 763-0404. 10pm, \$7. Reggae, dancehall, and roots

with Jah Yzer, DJ Riddm, Dub Rocker, Jah Mystic, and Poppa.  
Salsa Caliente Club Fusetti. 10pm. Pete Solis spins salsa and merengue. Salsa lesson at 8pm.  
Shattuck Downlow 8pm-2am. Live salsa.  
Soulvation Ruby Room. 10pm-2am.  
Turbo Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am, free. Indie rock, old rock, and hip-hop.  
The Venue Bluesville. 9:30pm-2am. Hip-hop, dancehall, and R&B.

### thursday 3

#### Rock/blues/hip-hop

Blackalicious, Zion I Bimbo's 365 Club. 9pm, \$25-30. Benefit for Youth Speaks.  
Blaktronics, Octavius, DJ Jonah Sharp Last Day Saloon. 9pm, \$5.  
Cadence Ireland's 32. 9pm.  
Jesse P. Cutler Rock Soup. 7:30pm.  
Deja Blue featuring Suzy Tyler Biscuits and Blues. 9pm, \$7.  
Derailers, Mother Truckers Great American Music Hall. 9pm, \$13-15.  
eXtreme Elvis, Marc Curcio and the Suicide Singers, Aimee Porter Hotel Utah Saloon. 8:30pm, \$7.  
Far from You, Nebulous, Ambionic, Super Channel, Eightfold Path Pound-SF. 7pm, \$8.  
Frisky Frolics Rite Spot. 9:30pm, free.  
Go Van Gogh Odeon Bar. 7:30pm.  
Mark Gardener, Junior Panthers, And Ors Bottom of the Hill. 9pm, \$12.  
Jackie Greene Band Blue Lamp. 9pm, \$6.  
Make Out Date, Single, Meriwether, Brad Brooks Red Devil Lounge. 8pm.  
Operation Interstellar, Rabid Rat, Fondue Voodoo Lounge. 9pm, \$6.  
Pansy Division, Skinjobs, Raunchy Reckless and the Amazons Eagle Tavern. 9pm, \$3.  
Enablers, Lake Superior Hemlock Tavern. 10pm, \$5.  
Sermon, Sleeves Cafe du Nord. 9:30pm, \$6.  
Shitones Beach Chalet. 8:30pm, free.  
Ron Silva, Carla Holden Pat O'Shea's, 3848 Geary; 752-3148. 7pm.  
Ticket to Ride, Stung Tongue and Groove. 8pm, \$6.

#### Bay Area

Gina Villalobos and the Lobeams, Kirstin Candy, Hot Club Sandwich Starry Plough. 9:30pm, \$5.  
Jon Cleary and the Absolute Monster Gentlemen Powerhouse Brewing Company, 268 Petaluma, Sebastopol; (707) 829-9171. 9pm, \$15.  
O'Dab Beckett's. 9:30pm.  
Radiators 19 Broadway. 9pm, \$20-23.

#### Jazz/new music

Lee Bloom Chez Spencer, 82 14th St; 864-2191. 7-9pm.  
Boostamonte Bruno's. 9pm, \$6.  
Cookbook Quartet Cellar. 5:30pm.  
Cecil Wells Quintet Les Joulins. 8pm.  
Dick Fregulia, Vince Gomez Duo Washington Square Bar and Grill. 7-11pm, free.  
Ken El Lebrjano Downtown. 8pm, free.  
Stacey Kent Plush Room. 8pm, \$30.  
Brian Melvin Enrico's. 7pm, free.  
Mike Lipskin and Waldo Carter Moose's. 7:30-10:30pm, free.  
Monk's Music Trio Jazz at Pearl's. 9pm-1am, free.  
Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.  
Dave Mac Nab Bacar. 9pm, free.  
Randy Craig Quartet Bobby Ryder's. 8pm, free.  
Ricardo Scales Top of the Mark. 5-8pm, free.  
Eric Shifrin Fairmont, 950 Mason; 772-5000. 6pm.  
Starlight Orchestra with Daline Jones, Kent Strand, DJ Sammi Starlight Room. 8pm-2am, \$5.  
Swing Session Top of the Mark. 8:30-11:30pm, \$5.  
Three Thinking Jazz Trio Ana Mandara, 891 Beach; 771-6800. 8-11:30pm.  
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.  
Top Shelf Jazz Trio House of Shields, 39 New Montgomery; 495-5436. 5:30pm, free.

Continued on page 62

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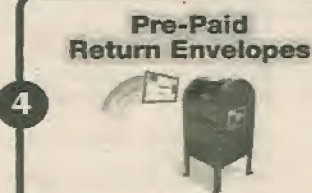
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415.285.3369 - Lounge  
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## musicclub guide

Amnesia 853 Valencia; (415) 970-8336.  
Amoeba Music 1855 Haight; (415) 831-1200.  
Annie's Cocktail Lounge 15 Boardman Place;  
(415) 703-0865.  
An Sibin 1176 Sutter; (415) 929-1992.  
Arrow 10 Sixth St; (415) 255-7920.  
AsiaSF 201 Ninth St; (415) 255-2742.  
Atlas Cafe 3049 20th St; (415) 648-1047.  
Bacar 448 Brannan; (415) 904-4100.  
Bad Abbots 2801 Leavenworth; (415) 775-5110.  
Baobab 3388 19th St; (415) 643-3558.  
Bazaar Cafe 5927 California; (415) 831-5620.  
Beach Chalet 1000 Great Highway; (415) 386-8439.  
Beauty Bar 2299 Mission; (415) 285-0323.  
Big Heart City 836 Mission; (415) 777-0666.  
Bigfoot Lodge 1750 Polk; (415) 440-2355.  
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.  
Biscuits and Blues 401 Mason; (415) 292-2583.  
Bistro E Europe 4901 Mission; (415) 469-5637.  
Bistro 339 Ramada Union Square Hotel, 339 Taylor; (415) 563-8571.  
Black Cat 501 Broadway; (415) 981-2233.  
Blind Tiger 767 Broadway; (415) 788-4020.  
Blue Lamp 561 Geary; (415) 885-1464.  
Bobby Ryder's 312 Harriet; (415) 934-1655.  
Bohemia Lounge 1624 California; (415) 474-6968.  
Boom Boom Room 1601 Fillmore; (415) 673-8000.  
Bottom of the Hill 1233 17th St; (415) 621-4455.  
Brainwash 1122 Folsom; (415) 255-4866.  
Broadway Studios 435 Broadway; (415) 291-0933.  
Bruno's 2389 Mission; (415) 648-7701.  
Bubble Lounge 714 Montgomery; (415) 434-4204.  
Butler 354 11th St; (415) 863-5964.  
Butterfly 1710 Mission; (415) 864-8999.  
Buzz 9 139 Eighth St; (415) 255-8783.  
Café Claude 7 Claude; (415) 392-3515.  
Café Cocomo 650 Indiana; (415) 824-6910.  
Café du Nord 2170 Market; (415) 861-5016.  
Café International 508 Haight; (415) 552-7390.  
Café Niebaum-Coppola 916 Kearny; (415) 291-1700.  
Canvas 1200 Ninth Ave; (415) 504-0060.  
Casanova Lounge 527 Valencia; (415) 863-9328.  
Cat Club 1190 Folsom; (415) 431-3332.  
Cellar 685 Sutter; (415) 441-5678.  
Cellar at Johnny Foley's 243 O'Farrell; (415) 954-0777.  
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.  
City Nights 715 Harrison; (415) 546-7938.  
Cloud 9 Motel 34 Seventh St; (415) 355-9991.  
Club Bas 383 Bay; (415) 399-9555.  
Club Caliente 298 11th St; (415) 255-2232.  
Club Deluxe 1509 Haight; (415) 552-6949.  
Club Galia 2565 Mission; (415) 970-9777.  
Club HV 525 Howard; (415) 339-8686.  
Club Six 60 Sixth St; (415) 863-1221.  
Curve Bar 747 Third St; (415) 820-1400.  
Cypress Club 500 Jackson; (415) 296-8555.  
Dalva 3121 16th St; (415) 252-7740.  
Delirium 3139 16th St; (415) 552-5525.  
DNA Lounge 375 11th St; (415) 626-1409.  
Eagle Tavern 398 12th St; (415) 626-0880.  
Eastside West 3154 Fillmore; (415) 885-4000.  
Edinburgh Castle Pub 950 Geary; (415) 885-4074.  
850 Cigar Bar 850 Montgomery; (415) 291-0850.  
Elbo Room 647 Valencia; (415) 552-7788.  
El Rio 3158 Mission; (415) 282-3325.  
Endup 401 Sixth St; (415) 357-0827.  
Enrico's 504 Broadway; (415) 982-6223.  
Fillmore 1805 Geary; (415) 346-6000.  
Fuse 493 Broadway; (415) 788-2706.  
Glas Kat 520 Fourth St; (415) 495-6626.  
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Great American Music Hall 859 O'Farrell; (415) 885-0750.  
Hemlock Tavern 1131 Polk; (415) 923-0923.  
HIFI 2125 Lombard; (415) 345-TONE.  
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Ireland's 32 3920 Geary; (415) 386-6173.  
Irish Bank 10 Mark Lane; (415) 788-7152.  
Java on Ocean 1700 Ocean; (415) 587-3126.  
Jazz at Pearl's 256 Columbus; (415) 291-8255.  
Jelly's 295 China Basin Way; (415) 495-3099.  
Jezebel's Joint 510 Larkin; (415) 345-9832.  
Johnny Foley's 243 O'Farrell; (415) 954-0777.  
Les Joulins 44 Ellis; (415) 397-4436.  
Julip 839 Geary; (415) 474-3216.  
Kate O'Briens 579 Howard; (415) 882-7240.

Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.  
Kimo's 1351 Polk; (415) 885-4535.  
King Street Garage 174 King; (415) 974-6020.  
Last Day Saloon 406 Clement; (415) 387-6343.  
Laszlo 2526 Mission; (415) 401-0810.  
Lexington Club 3464 19th St; (415) 863-2052.  
Lingba Lounge 1469 18th St; (415) 355-0001.  
Liquid 2925 16th St; (415) 431-8889.  
Lou's Pier 47 300 Jefferson; (415) 771-0377.  
Luggage Store Gallery 1007 Market, Second floor; (415) 255-5971.  
Mad Dog in the Fog 530 Haight; (415) 626-7279.  
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Metronome Ballroom 1830 17th St; (415) 252-9000.  
Milk 1840 Haight; (415) 387-6455.  
Monkey Club 2730 21st St; (415) 647-2144.  
Moose's 1652 Stockton; (415) 989-7800.  
Movida Lounge 200 Fillmore; (415) 934-8637.  
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Nickie's BBQ 460 Haight; (415) 621-6508.  
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.  
O'Farrell Street Bar 800 Larkin; (415) 567-9326.  
Odeon Bar 3223 Mission; (415) 550-6994.  
Old First Church 1751 Sacramento; (415) 474-1608.  
Old Rogue 2319 Taraval; (415) 566-9122.  
111 Minna Gallery 111 Minna; (415) 974-1719.  
One Market Restaurant 1 Market; (415) 777-5577.  
Oxygen Bar 795 Valencia; (415) 255-2102.  
Paisley's 1760 Market; (415) 863-3516.  
Parkside 1600 17th St; (415) 503-0393.  
Peña del Sur 2870 22nd St; (415) 550-1101.  
The Pendulum 4146 18th St; (415) 863-4441.  
Pier 23 Pier 23; (415) 362-5125.  
Piyassa Restaurant 1686 Market; (415) 864-3700.  
Plough and Stars 116 Clement; (415) 751-1122.  
Plush Room 940 Sutter; (415) 885-2800.  
Polly Esther's 181 Eddy; (415) 885-1977.  
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Rawhide 280 Seventh St; (415) 621-1197.  
Red Devil Lounge 1695 Polk; (415) 921-1695.  
Redwood Room Cliff Hotel, 495 Geary; (415) 775-4700.  
Rite Spot 2099 Folsom; (415) 552-8066.  
Ritz-Carlton 600 Stockton; (415) 296-7465.  
Roccapulo 3140 Mission; (415) 648-6611.  
Rock-Soup 3299 Mission; (415) 641-7687.  
RoHan Lounge 3809 Geary; (415) 221-5095.  
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Royale 1326 Grant; (415) 433-4247.  
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Skip's Tavern 453 Cortland; (415) 282-3456.  
Skylark 3089 16th St; (415) 621-9294.  
Slim's 333 11th St; (415) 255-0333.  
Sno-Drift 1830 Third St; (415) 431-4766.  
Space 550 550 Barneveld; (415) 550-8286.  
Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.  
Stars 555 Golden Gate; (415) 861-7827.  
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Sublounge 628 20th St; (415) 552-3603.  
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Tempest 431 Natoma; (415) 495-1863.  
1015 Folsom 1015 Folsom; (415) 431-1200.  
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Tongue and Groove 2513 Van Ness; (415) 928-0404.  
The Top 424 Haight; (415) 864-7386.  
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 618-6916.  
Trapdoor 3251 Scott; (415) 776-1928.  
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26 Mix 3024 Mission; (415) 826-7378.  
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Warfield 982 Market; (415) 775-7722.  
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

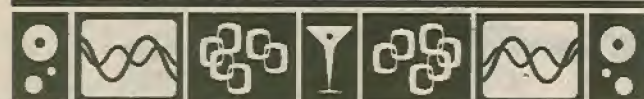
Back in denim: Turbonegro play the Great American Music Hall Wed/2.



## Bay Area

Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.  
Anna's Jazz Bistro 1801 University, Berk; (510) 849-2662.  
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.  
Baltic 135 Park Place, Point Richmond; (510) 235-2532.  
Beckett's 2271 Shattuck, Berk; (510) 647-1790.  
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.  
Black Box 1928 Telegraph, Oak; (510) 451-1932.  
Blakes 2367 Telegraph, Berk; (510) 848-0886.  
Bluesville 131 Broadway, Oak; (510) 893-6215.  
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.  
Caribee Dance Center 1408 Webster, Oak; (510) 835-1813.  
Cato's Ale House 3891 Piedmont, Oak; (510) 655-3349.  
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.  
Downtown 2102 Shattuck, Berk; (510) 649-3810.  
Eli's Mile High Club 3629 MLK Jr. Way, Oak; (510) 655-6661.  
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.  
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.  
H's Lordships 199 Seawall, Berk; (510) 843-2733.  
Imusicast 5429 Telegraph, Oak; (510) 601-1024.  
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.  
Ivy Room 858 San Pablo, Albany; (510) 524-9299.  
Jimmie's VIP Jazz Room 1731 San Pablo, Oak; (510) 268-8444.  
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.  
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.  
Lost City 23 Club 23 Visitation, Brisbane; (415) 467-7717.  
New George's 842 Fourth St, San Rafael; (415) 457-1515.  
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.  
924 Gilman 924 Gilman, Berk; (510) 525-9926.  
Oakland Metro 201 Broadway, Oak; (510) 763-1146.  
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.  
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.  
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.  
Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.  
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.  
Peri's 29 Broadway, Fairfax; (415) 459-9910.  
Port Lite 229 Brush, Oak; (510) 451-0600.  
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.  
Ruby Room 132 14th St, Oak; (510) 444-7224.  
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.  
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.  
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.  
Stork Club 2330 Telegraph, Oak; (510) 444-6174.  
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.  
Tavern Grill 1448 Burlingame, Burlingame; (650) 344-5692.  
Veterans Memorial Building 200 Grand, Oak; (510) 238-3284.  
White Horse 6551 Telegraph, Oak; (510) 652-3820.  
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ♣

## [26]mix



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4/10 Anthony Michael Peterson  
4/17 Jesse Foster & Friends  
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FRIDAY, APRIL 4TH

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\$15 (ADV) \$18 (DAY OF SHOW)

SATURDAY, APRIL 5TH

### SPOKE

THE BRODY STEWERT BAND • HONEYSPOKE  
• THE RICH MCCU • LEY BAND • YOUR SIN

FRIDAY, APRIL 11TH

### LICA STO

BAYSIC • IRIS • 43 • BONG

SATURDAY, APRIL 12TH

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MULTIPLY • THR3FOLD

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THE ADLER'S APPETITE TOUR FEATURING

### SUKI JONES

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DOWNTEMPO, & LATIN BREAKS  
W/ DIS I-BLACK, JUSTIN, UTAMU, PH D, &  
SPECIAL GUESTS

FRI  
4/4  
9PM/\$10

KEYVY KEY PRESENTS  
**VYBZ**  
W/ SPECIAL GUEST DIS D-SHARP  
(VINYL BROTHERS), ROSS HOGG,  
TOPH-I, & KEYVY KEY

SAT  
4/5  
9:30PM  
\$10

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**LOS MOCOSOS**  
DJ SOULSALAAM  
ELBO ROOM  
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MONDAY APRIL 7TH  
**WILL BERNARD  
& MOTHERBUG**  
WITH ERIC KRASNO (OF SOULIVE)  
KAKI KING  
ELBO ROOM  
9:00 PM, 21+, \$10



THURSDAY APRIL 10TH  
**CONVOY**  
THE COURT & SPARK  
LAST DAY SALOON  
9:00 PM, 21+, \$8 ADV / \$10 DOOR

SATURDAY APRIL 12TH  
**NEW MONSOON**  
PSYCHEDELIC BREAKFAST  
TONGUE AND GROOVE  
9:00 PM, 21+, \$8 ADV / \$10 DOOR  
CO-PRESENTED WITH HIGH SIERRA

FRIDAY APRIL 18TH  
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ALANA DAVIS  
GREAT AMERICAN MUSIC HALL  
9:00 PM, ALL AGES, \$15  
CO-PRESENTED WITH  
KFOG'S ACOUSTIC SUNRISE

FRIDAY APRIL 18TH  
& SATURDAY APRIL 19TH  
**DJ LOGIC**  
DJ ZEPH (4/18)  
DJ RAW B (4/19)  
ELBO ROOM  
10:00 PM, 21+, \$10

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GEORGE EARTH FEATURING:  
THE WEDNESDAY NIGHT  
LIVE SHARDS/CESTRA,  
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THURSDAY  
4/3  
EXTREME ELVIS  
MARC CURCIO AND  
THE SUICIDE SINGERS  
AIMEE PORTER

FRIDAY  
4/4  
SETTING SUN  
ANA PORTER  
JIMBO TROUT (SOLO)

SATURDAY  
4/5  
SEAN HAYES  
SIX EYE COLUMBIA  
THE MUOWS

SUNDAY  
4/6  
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LIVE BLUEGRASS MUSIC  
FEATURING:  
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4/7  
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NIGHT! OPEN MIC CHALLENGE  
2003 W/ HOST BOB O' MACIC

TUESDAY  
4/8  
THE BROKEDOWN  
OPRY PRESENTS:  
THE EARL BROTHERS  
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4/9  
WEDNESDAY NIGHT LIVE  
EXPERIMENTAL MUSIC W/HOST  
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rotating resident DJs  
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Thurs, Fri, Sat: 5pm-2am

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**DANCE, DANCE, DANCE**  
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SATURDAY, APRIL 5TH

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8PM-9PM  
DJ HENRY 9PM  
BAND 10PM  
\$10

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PARTY-WHERE THE LADIES GRAB A  
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FRI 4/4 HOT BUTTERED RUM  
STRING BAND

SAT 4/5 THE WAYBACKS

SUN 4/6 Seisiún w/  
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TUE 4/8 Seisiún



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wed-PHUN (deep house)  
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thurs-The Hide Away  
w/ Marcus Smith (Nice)

fri- Black Rock SuperFriends  
a benefit for Paradox Lounge

sat-SWELL (house)  
Jeno, Tony & guests

mon-Particle (down-tempo/ house)  
E Roll, JYK, DJI, Rob...

Tues-Ultra Sounds (house)  
Conan & guests

Available for private parties!

Bar Tip #0025

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barfane: 552 3603 www.sublounge.com

## musiclistings

### Thursday 3

From page 58

#### Bay Area

Howard Barkan Pomegranate Mediterranean  
Cuisine, 1585 University, Berk; (510) 665-5567.  
6:30pm.

Casey Cameron Quartet Zebulon's Lounge, 21  
Fourth, Petaluma; (707) 769-7948. 9pm, \$5.  
Hot Club Sandwich Starry Plough, 9pm, \$5.

Spyro Gyra Yoshi's. 8 and 10pm, \$22.  
Tom Babbitt Trio Paragon Bar and Grill.  
9pm, free.

#### Folk/world/country

Charanson, DJ Carlito's Way Elbo Room.  
10pm, \$7.

Hot Buttered Rum String Band Plough and  
Stars. 9pm.

Sabbath Fiddler's Green, 1333 Columbus; 441-  
9758. 9pm.

#### Bay Area

Hot Club of Cowtown Freight and Salvage  
Coffeehouse. 8pm, \$17.50. See 8 Days a Week.  
page 54.

José Seves, Elizabeth Morris La Peña Cultural  
Center. 8pm, \$12.

Whiskey Brothers Albatross Pub. 9pm.

#### Dance clubs

Alley Catz The Pendulum. 6pm-2am. A dance  
club for women featuring hip-hop, funk, and  
dancehall.

Arabian Nights El Rio. 9pm. Arabian dance  
music.

Bump Liquid. 10pm-2am. House music with  
rotating resident DJs.

Chikiboom Rocapulco. 9pm-2am, \$6. A gay  
and lesbian Latin music dance party.

Cloud 9 Motel "Altruity Happy Hour," 5-10pm,  
\$5. House music with DJs Rocket Morton,  
Hawthorne, and Kramer. "Urban Chic," 10pm-  
2am, \$10. House music with DJ Frank Boissy.

Collective Cellar. 9:30pm, \$10. R&B, soul, and  
hip-hop with Jerry Ross, Daymitreus, and  
Daniella.

Dig on This Sacrifice. 10pm-2am, \$3. Soul,  
roots, reggae, classic hip-hop with Jaybe and  
guests.

Dirty The Top. 10pm-2am, \$5. With DJs Chris  
Orr and Future Primitive Sound Sessions.

Faith City Nights. 9:30pm, \$10. With residents  
Blackstone, Ruben Mancias, Jay-R, and Twist.

Fanclub Lipo Lounge. 916 Grant; 982-0072.  
10pm-2am. Rock, art-school punk, electro,  
and hip-hop.

The Finger Arrow. 10pm-2am. Synthcore, elec-  
tro-punk, new wave, and more.

Flavour of the Week Laszlo. 8pm-2am. With DJ  
Rose.

4-Play Weekend Dalva. 9:30pm, free. With  
Señor Keyvan, Mad Marj, and guests.

Future Primitive Sound Nickie's BBQ. 9pm, \$5.  
Hip-hop and turntablism.

The Hizzy Hush Lounge. 10pm-2am, \$2.  
Abstract hip-hop, future, electro-soul with DJs  
Lady Base and Miss Leema.

Ignight The Top. 10pm-2am, \$5. House, pro-  
gressive, and breaks with Taj, Reza, Dave  
Madix, and guests.

Incognita Sitio. 9pm-2am, \$5. Drum 'n' bass,  
breakbeats, 2-step, ghettech, electro, techno,  
and hip-hop.

KazaBlanka Club Tropi Gala, 358 Ocean; 282-  
7910. 8pm-2am, \$10. Latin-fused Middle East-  
ern music with DJ Medi and the Arabian  
Knights Band.

Kit Kat Endup. 10pm-4:30am, \$10. International  
funk.

Magic Show Trapdoor. 9pm, free. With Life,  
Beni B., and Malachi.

Meow Glas Kat. 10pm-2am, \$10. Urban  
grooves, hip-hop, and R&B with Switch.

Nagabatz Amnesia. 9pm, \$5.

1984 Cat Club. 9pm-2am, \$5. '80s music,  
Passenger Skylark. 9pm-2am, free. Jazz, house,  
and soul with Paul Craven and Capital A.

Polly Esther's 9pm-2am. '70s disco, '80s retro,  
and '90s house and hip-hop.

popscene 330 Ritch. 10pm-2am, \$5. Britpop,  
indie, new wave, mod, electronic, and '60s soul  
with Aaron Axelsen and Jeremy.

Raise Up Café Claude. 9pm-2am. With Tomb  
of Doom, Alexis, and Ryme.

Rebel Girl 26 Mix. 10pm-2am, \$5. "Girl  
Sounds" with DJs China G and Wax Chef.

Reform School The Stud. 10pm-4am. A gay,  
straight-friendly dance club featuring house  
music with DJs Jeff Chandler, Spun, Poppa,  
Discovery, MonkeyBoy, and special guests.

Rising An Sibin. 9:30pm-2am, \$3. With DJs  
Brian Hamilton, Paolo, Yedi, Sonda, John  
Conrad, and Burn 1.

Royale 9pm-2am, free. With Vin Sol.

Satori AsiaSF. 10pm-3am, \$10. House music  
with DJs Rick Fingers and Leroi Lovejones.

Sex Dwarf Jezebel's Joint. 9:30pm-2am, \$3.  
Metal, electroclash, and more with DJ Crack-  
whore.

Sneaks Buzz 9. 9pm, free. Underground house  
grooves with b.radley and Sunder.

Some Action Make-Out Room. 10pm, free. No  
wave, rocksteady, schoolyard jams, avant pop,  
and disco punk.

Spirit Asia SF. 9pm-2am, \$6-8. A queer dance  
night featuring house, hip-hop, and R&B.

Thang Amber, 718 14th St; 626-7827. 9pm-  
2am, free. Rare grooves, downtempo, funk-  
rock breaks, and more with DJ Neel N.

Tom and Kelly's Playland Julip. 10pm-2am,  
free. With Tom Thump and DJ Kelly.

Tunnel Top 10pm-2am, free. Funk, dancehall,  
and hip-hop.

#### Bay Area

Aural Confection Oasis, 135 12th St, Oakl;  
(510) 763-0404. 10pm-2am, \$3. Deep house  
with rotating residents.

Beatdown Thursdays Jupiter. 8pm.

The Breaks Ruby Room. 10pm-2am. Deep  
grooves, old school hip-hop, and funk.

Grateful Dead DJ Nite Ashkenaz. 10pm-2am,  
\$6.

Radio Retox Radio, 435 13th St, Oakl; (510)  
451-2889. 10pm-2am.

Shattuck Downlow 9pm-2am. Funk, soul, and  
hip-hop.

Soundboutique Ivy Room. 10pm. With resi-  
dents Jen, Jacob, and Sean.

Spank Blakes. 9:30pm, \$5.

#### Classical

Philharmonia Baroque Orchestra Herbst The-  
atre, 401 Van Ness; 392-4400. 8pm, \$33-48. The  
orchestra performs works by Schubert and  
Beethoven; Nicholas McGegan conducts.

San Francisco Symphony Davies Symphony  
Hall, 201 Van Ness; 864-6000. 2pm, \$15-87.

The symphony performs works by Schumann  
and Brahms; pianist Emanuel Ax performs  
and Herbert Blomstedt conducts.

### friday 4

#### Rock/blues/hip-hop

Ana Porter, Jimbo Trout Hotel Utah Saloon.  
8:30pm, \$7.

BenZona, Candy from Strangers, Zim-Zims,  
Beautiful Engines Tongue and Groove. 8pm, \$6.

Condor Amoeba Music. 6:30pm.

Electroclash tour Great American Music Hall.  
9pm, \$12-14. With Wit, Avenue D, My Robot  
Friend, and Larry Tee.

Erica Ballinger, Elin Jr., Neon Eon One  
Brainwash. 8pm, free.

Fingers Café du Nord. 9pm, \$7.

Flogging Molly, Supersuckers, Throw Rag  
Slim's. 9pm, \$16-18.

Freaktlet Pat O'Shea's, 3848 Geary; 752-3148.  
10pm.

Funkdaddies Blue Lamp. 9:30pm, \$5.

Joe Louis Walker Band Biscuits and Blues.  
8:30pm and 10:30pm, \$15.

Lost Souls Sound Factory. 525 Harrison;  
www.urbanevents.com. 9:30pm, \$20.

Mingus Amungus, DJ DNA Dan Elbo Room.  
10pm, \$8.

999, Maid Parade, Channel 3, Deadly Weapons  
Bottom of the Hill. 9pm, \$10-12.

P.B.R. Street Gang Ireland's 32. 9pm.

PC Munoz and the Amen, Corner, Bray, London  
Street Voodoo Lounge. 9pm, \$6.

Robert Randolph and the Family Band, North  
Mississippi Allstars, Hazy Malaze Fillmore.  
8:30pm, \$22.

Sanando 850 Cigar Bar. 9:30pm, \$5.

Sight Unseen, Strange Girl, Eoin, Nothing  
Sacred, Live for Awhile Red Devil Lounge.  
8pm, \$12.

Sound on Salvation, Murder Murder Hemlock  
Tavern. 10pm, \$6.

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GUARDIAN  
MUSIC AND CLUBS



## music listings

**Superbees, SLA, Modey Lemon Parkside.** 10pm, \$5.  
**Thought Riot, Fuzz, Cliftons, Impeller, Silent Film Stars, Out of Reach Pound-SF.** 7pm, \$10.  
**Ticket to Ride Johnny Foley's.** 9pm  
**Trailer Park Pam Last Day Saloon.** 9pm, \$6.  
**Transcendental Hayride Pat O'Shea's.** 3848 Geary; 752-3148. 8pm, free.

### Bay Area

**Anita Baker Paramount Theater.** 8pm, \$49-77.  
**David Nelson Electric Band Oakland Metro.** 9pm, \$15.  
**Feederz, Born/Dead, Brainoil, Scurvy Dogs, Funeral Shock** 924 Gilman. 8pm.  
**Feenom Circle Rasputin Music, 2401 Telegraph, Berk;** (800) 350-8700. 5pm.  
**ing Time Out, 1822 Grant, Concord;** www.bur-innecout.com. 10pm, \$6.  
**Johnny Kaplan and the Lazy Stars Ivy Room.** 10pm.  
**Jethro Jeremiah Band, Dank Man Shank Blakes.** 9:30pm, \$6.  
**Garth Steel Klippert, Jolie Holland Jazz House,** 3192 Adeline, Berk; www.thejazzhouse.com. 8pm, \$6.  
**Mommy's Friend, Cellofane, Dead Last Starry Plough.** 9:30pm, \$5.  
**Radiators 19 Broadway.** 9:30pm, \$23-25.  
**Rancho Allstars Rancho Nicasio, On the Town Square, Nicasio;** (415) 662-2219. 8:30pm, \$8-10.  
**Rick Karvasales Band Baltic.** 9:30pm, \$5.  
**Sterling Dervish Beckett's.** 9:30pm, free.  
**Steve Lucky and the Rhumba Bums with Carmen Getit Ashkenaz.** 9:30pm, \$13.  
**Those Dam Accordions, Polkacide Little Fox,** 2209 Broadway, Redwood City; (650) 369-4119. 9pm, \$12-14.  
**Tom Rigney and Flambeau Eagles Hall, 2305 Alameda, Alameda;** (415) 285-6285. 9pm, \$12.

### Jazz/new music

**Donald 'Duck' Bailey Bacar.** 10pm, free.  
**Black Market Jazz Orchestra Top of the Mark.** 9pm-1am, \$10.  
**Brian Melvin Trio Rubicon, 558 Sacramento;** 421-7636. 6-10pm, free.  
**Alex Bugnon Kimballs East.** 8pm and 10pm.  
**Broun Fellinis Bruno's.** 10pm, \$7.  
**Charles Peterson Trio Bird and Beckett Books,** 2788 Diamond; 586-3733. 5:30-7:30pm, free.  
**Charles Unger Experience with Valencia Les Joulins.** 8pm.  
**Conscious Contact Rite Spot.** 9:30pm, free.  
**Danny Caron and friends Downtown.** 9:30pm, free.  
**Frank Jackson Duo Bistro 339.** 7pm, free.  
**'Friday Afternoon Hang' Jam Session, Brubeck Institute Quintet Jazzschool, 2087 Addison,** Berk; (510) 845-5373. 5-7pm, free.  
**Good for Cows Jupiter.** 5pm.  
**Grant Johnson Hotel Healdsburg, 25 Matheson,** Healdsburg; (707) 431-2800. 7:30-11pm, free.  
**Ken Fishler Duo Washington Square Bar and Grill.** 7-11pm, free.  
**Stacey Kent Plush Room.** 8pm, \$30  
**Lady Memphis, King Trio The View, San Francisco Marriott, 39th floor, 55 Fourth St;** 896-1600. 5:30pm-1am.  
**Mal Sharpe, Big Money in Jazz Enrico's.** 8pm, free.  
**One Nation Underground Trio Le Colonial, 20 Cosmo Place;** 931-3600. 5-9pm, free.  
**Quincy Troupe, Oliver Lake Steel Quartet Herbst Theatre, 401 Van Ness;** 776-1999. 8pm, \$20-28. See 8 Days a Week, page 54.  
**Sonando 850 Cigar Bar.** 9:30pm, \$5.  
**Ricardo Scales Top of the Mark.** 5:30-8:30pm, free.  
**Eric Shifrin Fairmont, 950 Mason;** 772-5000. 6pm.  
**John Shiurba Meridian Gallery, 545 Sutter;** 398-7229. See 8 Days a Week.  
**Starlight Orchestra with Deline Jones, Kent Strand, DJ Sammi Starlight Room.** 8:30pm-2am, \$10  
**Steve Smith, Michael Zilber Quartet Jazz at Pearl's.** 9:30pm-1:30am, \$5.  
**Stolen Bibles Jupiter.** 8pm.  
**Three Thinking Jazz Trio Ana Mandara, 891 Beach;** 771-6800. 9pm-12:30am.  
**Tony Saunders' Jazz Trio John's Grill, 63 Ellis;** 986-0069. 6:30-10pm.  
**Trisa Klipp, Aaronius Trio Rock Soup.** 7:30pm.  
**Urban Jazz Mob Le Colonial, 20 Cosmo Place;** 931-3600. 5pm, free.  
**Gini Wilson Moose's.** 8-11pm, free.

### Bay Area

**Dave Eshelman's Jazz Garden Big Band** California State University Hayward theater, 25800 Carlos Bee, Hayward; (510) 885-3167. 8pm, \$10-15.  
**'La Peña's Bay Area Latin Jazz Legacy' La Peña Cultural Center.** 8:30pm, \$12. With John Santos and Machete Ensemble and Johnny Coppola.  
**Realistic Zebulon's Lounge, 21 Fourth, Petaluma;** (707) 769-7948. 9pm, \$8.  
**Spyro Gyra Yoshi's.** 8 and 10pm, \$26.

### Folk/world/country

**Blame Sally Dolores Park Cafe, 501 Dolores;** 621-2936. 7:30pm, \$5 donation.  
**Dave Kelleher Fiddler's Green, 1333 Columbus;** 441-9758. 9pm.  
**Nicole McRory Beckett's.** 9:30pm, free.  
**Waybacks Plough and Stars.** 9pm.

### Bay Area

**Nilan Chaudhuri, Neil Bhalerao, Sheelvrath Pathak, Shaunak Adkar, Annette Bauer, Rachel Unterseher, New Mainar Band Ali Akbar College of Music, 215 West End, San Rafael;** (415) 454-6264. 7:30pm, \$8-15.  
**Laurie Lewis and Nina Gerber Freight and Salvage Coffeehouse.** 8pm, \$18.50.  
**Tom Rigney and Flambeau Eagles Hall, 2305 Alameda, Alameda;** (415) 285-6285. 9pm, \$12.  
**Jose Roberto and friends Cafe de la Paz, 1600 Shattuck, Berk;** (510) 843-0662. 10pm, \$5.  
**'Songs for Our Future' Laney College Theater, 900 Fallon, Oak;** (510) 986-6921. 5-10pm, \$5-10. A benefit concert for Laney College's programs intended for low-income community college students and students with disabilities; performers include Irina Rivkin, Sparlha Swa, Green Huse, LaDonna McTiller, Joycelyn Hughes Jr., the Laney College Choir, Roots Mama Kwama, Lifetime, Danny Nguyen, Rebecca Crump, Vukani Mwethu, Raymond Nat Turner and Zigi Lowenberg.  
**Tipsy House Alabross Pub.** 9pm.

### Dance clubs

**Brass Tax Amnesia.** 9pm, \$3.  
**Breakout Pow! A Cocktail Lounge.** 6-10pm.  
**Hip-hop, acid-jazz, downtempo, and soul with Joker.**  
**Cafe Arguello 1499 Valencia;** 643-3160. 8-10pm, free. Flamenco dancing.  
**Cafe du Nord 5-8pm, free.** With DJ Sep.  
**Candy Sacrifice.** 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and guests.  
**Cheap Trick The Stud.** 10pm-1am. Electro, indie, mod, pop, and rock with Big Red and guests.  
**Club NV 9:30pm.** House and salsa with Greg Lopez, Von, and Tony O.  
**Club Nzinga El Rio.** 9pm, \$7. Jose Ruiz spins world beat.  
**DJ's Friday The Top.** 9pm.  
**Episode Julip.** 9:30pm, free.  
**F Cloud 9 Motel.** 9pm-3am, \$15. House music with DJ Frenchy Le Freak and rotating guests.  
**Fag Fridays Endup.** 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.  
**Fake Cat Club.** 10pm-3am, \$6. Synthpop, new wave, electro, punk, Britpop, hip-hop, and indie.  
**Fiendish Jezebel's Joint.** 9:30pm-2am, free. Dark pop, death disco, and cyber rock with DJs Fernando, Pimprock, and Rodent.  
**GhettoDisco Fuse.** 6pm-2am, free. House, disco, soul, and funk with DJs Hawthorne, Nate Harrison, and Miss Julip.  
**Glas Kat in the Hat Came Back Glas Kat.** 9pm-2am. Hip-hop, R&B, reggae, old-school, neo soul, and funk.  
**Going Down 10pm-2am.** With DJ Chris Orr.  
**Grip Liquid.** 10pm-3am, \$5. House, left-field, funk, and rare disco with Corey Black, Layne Fox, and Cosmic Jason.  
**Hemisphere Lingba Lounge, 1469 18th St;** 355-0001. 10pm-2am, free. Drum 'n' bass with Freya, Zigmund Void, Sifu, Audio Angel, Shannon, and Frogger.  
**Inside Whisper, 535 Florida;** 339-7444. 8pm.  
**Jillian's 101 Fourth St;** 369-6100. 9pm-2am. Top 40 and old-school.  
**Mediterranean Nights Piyassa Restaurant, 1686 Market;** 864-3700. 10pm-2am. Greek, Turkish, French, Arabic, Persian, Spanish, Top 40, and 70s music.

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THU 4/3	THE ENABLERS LAKE SUPERIOR	10PM \$5.00
FRI 4/4	Sound on Survival W/MARCO ENEIDI	10PM \$6.00
SAT 4/5	HONKY-TONK HAPPY HOUR W/ DJ JESSIE JANE	6PM FREE
SAT 4/5	APHRODESIA EL PULPO	10PM \$6.00
SUN 4/6	AI Larsen (SOME VELVET SIDEWALK) DJ JAZZ CANTORIN'S DYNASTY HANDBAG Sarah Jaffe	10PM \$5.00
EVERY MON	PUNK ROCK SIDESHOW starring DJ TRAGIC & the Duchess of Hazzard	9PM FREE
TUE 4/8	a showcase of diverse local talent THE SMALLEST SHOW IN TOWN	6PM FREE
WED 4/9	Chris Brokaw (ex-Come) THE RED THREAD SUNSHINE CLUB	10PM \$6.00
THU 4/10	CALIFORNIA LIGHTENING MEOW MEOW & THE MEOW MEOWS GUSTO!	10PM \$5.00
FRI 4/11	late night w/EXTREME ELVIS & MUSICAL GUEST Roger Nusic	10PM \$6.00
SAT 4/12	SELF-HELP SEMINAR W/ DJ GOOD	6PM FREE
SAT 4/12	GRAVY TRAIN Experimental Dental School Ambulettes (L.A.)	10PM \$6.00

for calendar, info & band links: <http://www.hemlocktavern.com>

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# music listings

## Friday 4

From page 63

**Mexican Bus Board** at Chevy's Restaurant, 201 Third St; 543-8060, 9:15pm-2am, \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs that feature live Latin and Caribbean music.

**On the Corner** Movida Lounge, 9pm-2am, free. Hip-hop, downtempo, dancehall, and more. **Polly Esther's** 9pm-2am, '70s disco, '80s retro, and '90s house and hip-hop.

**Pop An Sibin** 9pm-2am, \$5-10. Minimal house and techno pop with Broker/Dealer, Matt Biederman, and guests.

**The Real Nickie's BBQ** 9pm, \$5, free before 10:30pm. Funk, hip-hop, soul, disco, and dancehall with DJs Wisdom and Motion Motion.

**Remedy DNA Lounge** 10pm-5am, \$15. House, garage, atmospheric soul, and urban grooves. **Royale** 10pm-2am. With DJ Zatch.

**Sexotica Make-Out Room** 10pm, \$5. DJ King Coffin spins Indian, Middle Eastern, and Latin grooves.

**Sojourn RoHan Lounge** 9pm-1am, free. House and breaks with DJs Ted and Fred.

**Storyville** "4 the Love," 7-10pm, free. Classic soul, slow jams, and R&B ballads with Tomas, Consuelo, Rasta Cue Tip, and Wisdom. "True Skool," 10pm-2am, \$7-10. Funk, dancehall, and hip-hop classics.

**Super Fluff Skirt Cellar** 9pm-2am, \$5. '80s, rock, disco, R&B, and hip-hop.

**Sweet Blind Tiger** 10pm-2am, \$5. With Norman Stradley and Sheriff.

**Wind-Up Zebulon**, 83 Natoma; 975-5705. 9pm-2am, free. House music with DJs Kerry Tucker, Naz, Marty, and Leonard.

**Wish** 1539 Folsom; 278-WISH. 6-9pm. A weekly happy hour with Om DJs.

## Bay Area

**Funk Fridays** Eli's Mile High Club, 10pm-2am. With DJ E-Natural.

**1001 Nights** Club Fusetti, 9pm-2am, \$10. Arabic, Persian, Turkish, and international music with DJ Raffy.

**Party Classix Radio**, 435 13th St, Oakl; (510) 451-2889, 10pm-2am.

**Ruby Room** 10pm-2am. '70s and '80s glam rock and pop music.

**Shattuck Downlow** 8pm-2am. Funk, soul, and hip-hop.

## Classical

**Marco Cappelli** First United Lutheran Church, 6555 Geary; 731-7336. 8pm, \$5-15. The San Francisco Classical Guitar Society presents a program with guitarist Cappelli performing works by Reich, Chavez, Zorn, Tedde, and others.

**San Francisco City Chorus** Calvary Presbyterian Church, Fillmore at Jackson; 765-7664. 8pm, \$15-20. The chorus performs with the California Chamber Symphony and the San Francisco Boys Chorus.

**San Francisco Symphony** Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-87. See Thurs/3.

## Bay Area

**Apple Hill Chamber Players** First Congregational Church of Berkeley, 2345 Channing Way, Berk; (510) 848-3696, ext 20. 8pm, \$8-10. The chamber ensemble performs.

**Cypress String Quartet** Kohl Mansion, 2750 Adeline Dr, Burlingame; (650) 343-8463. 7:30pm, \$10-15. The quartet performs its fourth annual "Call and Response" series.

**Magnificat** First Lutheran Church, 600 Homer, Palo Alto; (415) 979-4500. 8pm, \$12-25. The early music ensemble performs *Membra Iesu Nostri* by Dietrich Buxtehude.

**Pacific Chamber Symphony** Valley Community Church, 4455 Del Valle Parkway, Pleasanton; (925) 484-9783. 8pm. Pianist Denis Pascal joins the symphony to perform a program called "L'Esprit Français"; Lawrence Kohl conducts.

**Rock/blues/hip-hop**

**Afrodicia, El Pulpo** Hemlock Tavern, 10pm, \$6. Backpages Johnny Foley's. 9pm.



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## music listings

Concentric, Fine by Me, Soular Brainwash.  
8pm, free.  
Damage Inc., Displace, Happy Ending, Lifted,  
Suburban Paranoia, Mythe Pound-SF, 7pm,  
\$10.  
Delta Wires Saloon, 9:30pm-1:30am.  
Ed Earley Band Biscuits and Blues, 8:30pm and  
10:30pm, \$12.50.  
Flogging Molly, Supersuckers, Maxeen Slim's.  
9pm, \$16-18.  
Guster Warfield, 8pm, \$20.  
Josh Jones 850 Cigar Bar, 9:30pm, \$5.  
Lee Press-on and the Nails Pier 39, main en-  
trance at the Embarcadero; 705-5500. 2-5pm,  
free.  
Los Mocosos, DJ SoulSalaam Elbo Room.  
10pm, \$8.  
Love, Health, and Money Ireland's 32, 9pm.  
Lucky Stars, Bootcuts Parkside, 10pm, \$8.  
Munkafust, the Brodys Tongue and Groove.  
8pm, \$8.  
Numbers, XBXX, Deerhoof, California  
Lightning Bottom of the Hill, 10pm, \$8. See 8  
Days a Week page 54.  
Passenger Pat O'Shea's, 3848 Geary; 752-3148.  
8pm.  
Porkchop Express, Porch, Mahatma Morgan  
Voodoo Lounge, 9pm, \$6.  
Pride and Joy Bimbo's 365 Club, 9pm, \$15.  
Renee Risque and the Art Lovers Cafe du Nord.  
9pm, \$8.  
Robert Randolph and the Family Band, North  
Mississippi Allstars Fillmore, 8:30pm, \$22.  
Silver Haze Party Pat O'Shea's, 3848 Geary;  
752-3148, 10pm.  
Thunderpussy, Josh Fix and the Furious Force,  
Paradigm Last Day Saloon, 9pm, \$5.

### Bay Area

Anita Baker Paramount Theater, 8pm, \$49-77.  
Body and Soul Band Balric, 9:30pm, \$5.  
Brotherhood of Groove, Mood Food 19 Broad-  
way, 9:30pm, \$10-12.  
'Foodstamp Records Showcase' Starry Plough,  
9:30pm, \$6. With Love Kills Love, Fracas, Kills  
the Pain, and others.  
Jefferson Starship, Quicksilver Gold, Vinyl  
Marin Center, 10 Avenue of the Flags, San  
Rafael; (415) 472-3500, 8pm, \$25.  
Jennifer Lee, Groovy Judy, Robert Temple  
Temescal Art Center, 511 48th St, Oakl; (510)  
923-1074, 8pm, \$6-10.  
Lavish Green, Dr Masseuse, Habit of Mine  
Blakes, 9:30pm, \$5.  
Lovemakers, Gravy Train, Lil' Pocketknife Ivy  
Room, 10pm.  
Noel Hampton Band, Holly Figueroa Rosenblum  
Cellars, 2900 Main, Alameda; (510) 865-7007,  
7:30pm, \$5-10.  
La Plebe, Los Kung Fu Monkees La Peña Cul-  
tural Center, 9pm, \$7.  
Spiral Bound Smiley's, 41 Wharf Rd, Bolinas;  
(415) 868-1311, 9:30pm, free.  
Swing Society Rancho Nicasio, On the Town  
Square, Nicasio; (415) 662-2219, 8:30pm, \$5-7.  
Toasters, Warsaw, Go Jimmy Go, Codename  
Rocky Ashkenaz, 8:30pm, \$12.

### Jazz/new music

Don Asher Moose's, 8pm.  
Bill Bell Bacar, 10pm, free.  
'BJ Papa Jazz Jam' Cafe Prague, 584 Pacific;  
433-3811, 11pm.  
Black Market Jazz Orchestra Top of the Mark,  
9pm-1am, \$10.  
Brian Moran/Safa Shokrai Duo Restaurant  
Gondola, 15 Columbus; 956-5528, 7:30pm.  
Alex Bugnon Kimbals East, 8pm and 10pm.  
Casey Cameron Hotel Healdsburg, 25  
Matheson, Healdsburg; (707) 431-2800,  
7:30-11pm, free.  
Dick Conte Duo Washington Square Bar and  
Grill, 7-11pm, free.  
Dottie Dodgion Jazz at Pearl's, 9:30pm-  
1:30am, \$5.  
Edgar Meyer and Mike Marshall Duo Herbst  
Theatre, 401 Van Ness; 776-1999, 3pm, \$5-15  
and 8pm, \$24-36.  
Frank Jackson Duo Bistro 339, 7pm, free.  
Josh Jones 850 Cigar Bar, 9:30pm, \$5.  
Stacey Kent Plush Room, 8pm, \$30.  
King Trio The View, San Francisco Marriott,  
39th floor, 55 Fourth St; 896-1600, 9pm-1am.  
Larry Douglas Quintet with Cecil Wells Les  
Jouins, 8pm.  
Live jazz Ristorante Gondola, 15 Columbus;  
956-5528, 7:30pm.

Continued on page 66



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For information, please call (415) 255-7600.

**GUARDIAN** Community Action Calendar

## music listings

### Kick in the keister

By John O'Neill

And so it came to pass in the spring of aught-two that, when one surveyed the musical landscape, little had changed for the better. This was shortly after the "garage rock revival" was rechristened by the powers that be with the snappier, more marketing-friendly moniker "new rock." Boy bands had become self-styled soul artists, and half-naked teen girls still roamed the charts with light-hearted songs that suggested they might actually put out. These developments, though frightening in concept and practice, were of no real consequence. Like Republicans, fruit flies, and sausage patties, the modern pop singer is a minor annoyance subject to easy dismissal. What made this particular year so disappointing was unfulfilled expectations. This was to have been the year that rock and roll assumed its rightful place on the throne of popular music. Popular music was headed back to the future with loud guitars and a strong backbeat leading the way. Music would be revitalized and ready for the next 20 years. And then, after *People* and *Rolling Stone* name-dropped the Velvet Underground and Television, and after a couple of bands with nice hair and forgettable songs stole the hearts of the Brits, the whole deal went *phutz*. Which isn't to suggest there weren't plenty of bands out there trying. You couldn't swing a dead cat around by the tail at the Great American Music Hall without hitting some Scandinavian next big thing. But, despite the predictions and promises of the hip tastemakers and pulse takers, there remained a palpable sense of dissatisfaction with, if not outright disinterest in, "new rock."

Meanwhile, somewhere in North Carolina, around Raleigh, Durham, and Chapel Hill, four guys who knew better were putting the finishing touches on their answer to the latest almost-rage. Having played through punk as it came and went, through new wave and at least two garage revivals, the Fleshtones, now in their 26th year of "retro" rocking, figure they're once again in a prime position to be overlooked by the masses. And they're correct. There's no way a self-respecting A&R person with an expense account and a job to save is going to take a chance on an aging party band. So the 'Tones will have to settle for the personal satisfaction of being America's greatest living rock and roll band, even if the job isn't all it's cracked up to be.

The funny thing is, if more bands had followed their lead (and I don't mean the way the Hives ripped off the Fleshtones' patented "power stance" move during shows), the revival, or whatever you want to call it, might have caught on. Instead, too many bands spent too much time trying to pass as cooler-than-you or just copying the heroes they initially set out to pay respects to. So while everyone agrees that rock is stale and in dire need of a kick in the keister (a stance the Fleshtones have maintained since 1977), nobody is willing to reach beyond a basic formula that is supposed to be commercially successful. Cynical? Shmynical. Go ahead, try and defend *The Soundtrack of Our Lives* without mentioning '70s FM radio, or the Mooney Suzuki without dropping the MC5. And this is "new rock"? If it isn't blatant, it's either boring or it's bad.

The point is, the upcoming Fleshtones album *Do You Swing?* (due April 12 on YepRoc!) is everything "new rock" seems incapable of being: honest and fun. It nods to the exalted past without being reverential, and it's staggering in its simplicity, an off-the-cuff concentration of the history of rock and roll. *Swing* is a fantastic collage of everything that's good about rock music, and at the same time, it exposes the band's commercial Achilles heel. The Fleshtones' steadfast refusal to adhere to one style or follow trends has come at a cost. When punk and new wave blew up, they were dismissed as a dumb frat band. When the '80s garage revival took off, they were accused of not being authentic enough. During the '90s they were so far out in left field that most people just forgot about them, even though they were making excellent music. Today, as another new trend gets ready to blow through, you just know they'll be overlooked again — dismissed as not heavy enough, ignored for having the wrong haircut or whatever it is you need to qualify for membership in the club. But what can you expect from a band that relishes Sylvester's "Do You Wanna Funk" as much as the Sonics' "Boss Hoss"? What makes the Fleshtones so endearing is the way they take the essence of rock and roll and apply it to whatever floats their boat. It's the same anything-goes quality that made rock's early days so thrilling — everything that's missing from today's would-be-contenders.

Another summer is almost upon us, and with it comes the unsettling feeling that, no matter how much backing Little Steven Van Zandt is willing to provide, rock's new emperor has no clothes. Meanwhile, the tired, old kings of super rock have shown all of us how it should have been done in the first place.

E-mail John O'Neill at [litterbox@sfbg.com](mailto:litterbox@sfbg.com).

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### Saturday 5

From page 65

**Manning Kassin Darter** Noe Valley Ministry.  
8:15pm, \$13 advance \$15 door.  
**Marcus Shelby Orchestra** Bruino's. 10pm, \$8.  
**Mo' Fone** Jupiter. 8pm.  
**Ken Muir** Moose's. 8-11pm, free.  
**Eric Shiffrin** Fairmont, 950 Mason; 772-5000.  
6pm.

**Smokey Joes Rock Soup**. 11:30am.  
**Starlight Orchestra** with Dailine Jones, Kent Strand, DJ Sammi Starlight Room. 8:30pm-2am, \$10.  
**Steve Lucky Quartet** Enrico's. 8pm, free.  
**Steve Smith, Mike Zilber Quartet** Jazzschool, 2087 Addison, Berk; (510) 845-5373. 5-8pm, \$12-18.  
**Swing 42 Rite Spot**. 9:30pm, free.  
**Sylvia and the Silvertones** Downtown. 9:30pm, free.



## music listings

**Three Thinking Jazz Trio** Ana Mandara, 891 Beach; 771-6800. 9pm-12:30am.  
**Tony Saunders' Jazz Trio** John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

### Bay Area

**Atlantic Brass Quintet** Bach Dancing and Dynamite Society, Miramar Beach, Half Moon Bay; (650) 726-4143. 8pm, \$25.  
**Vicki Burns** Zingari's Ristorante, Donatello Hotel, 501 Post; 885-8856.  
**Found Objects Night** 21 Grand, 449B 23rd St. Oak; (510) 444-7263. 8pm, \$6-10. See 8 Days a Week, page 54.  
**Jose Roberto y Sus Amigos** Cato's Ale House. 6-9pm, free.  
**Joe Livoti** Muscat French Restaurant and Bar, 2195 North Broadway, Walnut Creek; (925) 937-8800. 6:30pm.  
**Luna Quartet** Zebulon's Lounge, 21 Fourth, Petaluma; (707) 769-7948. 9pm, \$5.  
**Jack Pollard** States Supperclub, 1523 Giannone Drive, Walnut Creek; (925) 945-1400. 8pm-12am, \$5.  
**Spyro Gyra** Yoshi's. 8 and 10pm, \$26.

### Folk/world/country

**Dave Kelleher** Fiddler's Green, 1333 Columbus; 441-9758. 9pm.  
**Palm Wine Boys** Rock Soup. 7:30pm.  
**Cait Reed and friends** Plough and Stars. 9pm.

### Bay Area

**Alexis Harte Band, Erika Luckett** Jazz House, 3192 Adeline St. Berk; (510) 531-6560. 8pm, \$10.  
**Bluegrass Intentions** First Presbyterian Church of Mountain View, 1667 Miramonte, Mountain View; (540) 691-9982. 8pm, \$15-18.  
**Laurie Lewis, Tom Rozum** Orinda Library Auditorium, 24 Orinda Way, Orinda; (925) 229-2710. 8pm, \$22.  
**Carol McComb and Nina Gerber, Keith Greeninger and Dayan Kai** Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$16-18.  
**Jody Stetcher and Kate Brislin** Freight and Salvage Coffeehouse. 8pm, \$17.50.

### Dance clubs

**An Bodhran** 668 Haight; 431-4724. 10pm-2am, free. With Rocket Morton.  
**Arrow** 10pm-2am. Rock 'n' roll with DJ Jeff.  
**Beat Salad** Laszlo. 8pm-2am. With DJ Kenni.  
**Bottom Heavy** The Top. 7pm-10pm. With J Falcone, John Paul, Fiction, Dom Some, and Enzyme. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.  
**Cafe Arguello** 1499 Valencia; 643-3160. 8-10pm, free. Flamenco dancing.  
**Dig Nickie's BBQ** 9pm, \$5. Hip-hop with DJ Cyrus.  
**Fashion Victim** Blind Tiger. 9pm-2am. House music with Re Pete and David C.  
**Fiddler's Green** 1333 Columbus; 441-9758. 9:30pm. With DJ Keith O'Reilly.  
**Flava** Storyville. 10pm, \$8-10. Hip-hop with rotating residents.  
**Gloss** Sno-Drift. 9pm. Deep house.  
**Hustle** Tunnel Top. 10pm-2am, free. Funk, disco, and soul with DJ Rueben and friends.  
**Jive** Big Heart City. 10pm-4am. Urban grooves with Daniella, Jerry Ross, Kevin Armstrong, Trevor Mijares, and others.  
**Liquid** Liquid. 9pm-3am, \$3. House and techno with Dave Kirkland.  
**Mexican Bus** Board at Chevy's Restaurant, 201 Third St; 543-8060. 9:15pm-2am, \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.  
**Misturada** Make-Out Room. 10pm, free. Afro-Latin beats and Brazilian rhythms with Vanka and guests.  
**The Party** Cellar. 9:30pm, \$10. House and hip-hop with rotating DJs.  
**Polly Esther's** 9pm-2am. '70s disco, '80s retro, and '90s house and hip-hop.  
**Royale** 10pm-2am, free. With Zatch.  
**La Rumba Sique** Kelly's Mission Rock. 3:30-8pm, \$6. Salsa dance club with DJ Ivette Fuentes.  
**Sex with Machines** Arrow. 10pm. Electro, hip-hop, disco, and new wave with DJ Jetrodeezack.  
**She Said** Cat Club. 9pm, \$6. With Reverend Slick, Miz Margo, and guests.

**Social Call** Beauty Bar. 10pm-2am, free. Classic soul, rock, and hip-hop with Little Gabe.  
**Sopi** Jillian's, 101 Fourth St; 369-6100. 9pm-2am. Hip-hop, R&B, urban grooves, and reggae with DJs Marlin Adili and Rob Reyes.  
**Soul Cinema** Amnesia. 9pm-2am, \$5. Soulful house and funky breaks with DJ Little John.  
**Soul-phisticated** RoHan Lounge. 9pm-1am, free. DJ Choe spins hip-hop, funk, reggae, and rare groove.  
**Sound Factory** 9:30-10:30pm. Happy hour.  
**Sugar** The Stud. 9pm.  
**Supastar** Sacrifice. 10pm-2am, \$5. Hip-hop with DJ Spin and guests.  
**Tease** Pow! A Cocktail Lounge. 9pm, \$3. House with DJ Dimilo.  
**Texture** Glas Kat. 9:30pm-3:30am. House, classic soul, urban grooves, and '70s and '80s retro funk with residents.  
**Undertoe** Julip. 8pm-2am. With L. Ron Hubba Hubba and Junior Esteban.  
**Unity** Fuse. 9pm-2am. House music.  
**Voluptuous Vibes** The Phoenix, 811 Valencia; 695-1811. 10pm. Funky house, breaks, and hip-hop with DJ Amberlee and guests.  
**Wiggle** An Sibin. 8pm-2am, \$5. Downtempo, house, and breaks with DJ Believe, Michael, Ron Ison, DJ Freak, and Swank.  
**Zodiac** Studio Z. 9pm-5am, \$15, free on your Zodiac sign. A psychedelic-art warehouse-style nightclub with DJs Solar, Jeff Chandler, and guests.

### Bay Area

**Fusetti's Saturday Night Club** Fusetti, 10pm.  
**Radio** 435 13th St. Oak; (510) 451-2889.  
**The Reagan Years** Ruby Room. 10pm-2am. '80s music.  
**Shattuck Downlow** 8pm-2am. Hip-hop and dancehall.

### Classical

**San Francisco Symphony** Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-87. See Thurs/3.

### Bay Area

**Yuri Bashmet** Hertz Hall, UC Berkeley, Bancroft Way at College, Berk; (510) 642-9988. 8pm, \$48. The violinist and conductor performs works by Bach, Britten, Takemitsu, and Tchaikovsky.  
**Robyn Carmichael Sanchez** Concert Hall. 7:30pm.  
**Magnificat** St. Mark's Episcopal Church, Ellsworth and Bancroft, Berk; (415) 979-4500. 8pm, \$12-25. The early music ensemble performs *Membra Iesu Nostri* by Dietrich Buxtehude.

### sunday 6

### Rock/blues/hip-hop

**Black Heart Procession, Radar Bros., Bartender's Bible** Great American Music Hall. 8pm, \$13.  
**'Blues Jam'** Blue Lamp. 9pm, free. With Ed Ivey.  
**'Blues Jam'** Rich's Club 93, 93 Ninth St; 621-6183. 3pm, free. With the 93 Blues Band.  
**F Minus, Orphans, Street Trash** Bottom of the Hill. 8:30pm, \$8.  
**Sandra Galvin** Johnny Foley's. 9pm.  
**Gas Rag, Carroll Glenn** Whitney Young Cultural Center Mansion, 1101 Masonic; 346-8323. 6-8pm, free.  
**High Plain Drifters** Parkside. 5pm, free.  
**Kent Ireland's** 32. 9pm.  
**Ben Kweller** Bottom of the Hill. 3pm, \$5.  
**Al Larsen** Hemlock Tavern. 10pm, \$5.  
**Local Blues Showcase** Biscuits and Blues. 8:30pm, \$5.  
**Motel Fresno, Parton Me, Trucker Country** Rite Spot. 7pm, \$5.  
**Plan 9** Cafe du Nord. 9pm, \$5.  
**Rocker-T, Soul Majestic Riddim Orchestra, Karney Red Devil Lounge.** 7:30pm, \$8.  
**Chris von Sneidern, Giant Value, Pony Boy** Make-Out Room. 8:30pm, \$6.

### Bay Area

**Mark Berringer** Baltic. 6pm, free.  
**Connie Champagne** 19 Broadway. 7pm, \$10. In "An Evening with Judy Garland."

**David Nelson Band** Powerhouse Brewing Company, 268 Petaluma, Sebastopol; (707) 829-9171. 8:30pm, \$12.  
**End on Nine, Moodstack, Endure** Blakes. 9:30pm, \$3.  
**Numbfaced, Darkin Fluid, Tyrant** Englander, 101 Parrott St., San Leandro; (510) 357-3571. 4pm, \$5.

### Jazz/new music

**Anthony Brown's Asian American Orchestra** Jazzschool, 2087 Addison, Berk; (510) 845-5373. 4:30pm, \$12-18.  
**Don Asher** Moose's. 11:30am-2:30pm, free.  
**Beatnik Burlesque** Bruno's. 9pm, \$7.  
**Bill 'Doc' Webster Band** Les Joulins. 8pm.  
**Alex Bugnon** Kimballs East. 5pm and 8pm.  
**Walter Earl** Enrico's. 7pm, free.  
**Mike Greensill and friends** Moose's. 7-10pm, free.  
**Harvey Robb and friends** Rock Soup. 11:30am.  
**Alex Kalleo** Washington Square Bar and Grill. 7-10pm, free.  
**Kenny Burrell Quartet, Benny Green and Russell Malone Duo** Herbst Theatre, 401 Van Ness; 776-1999. 7pm, \$25-42.  
**Jason Myers Trio** Houston's, 1800 Montgomery; 392-9280. 6pm.  
**John Santos, Larry Vuckovich, Buca Necak** Bistro 339. 5:30-8pm, \$10.  
**Jon Lawton** Rock Soup. 7:30pm.  
**Shawn Ryan** Plush Room. 7:30pm, \$25.  
**Ricardo Scales** Top of the Mark. 7-11pm.  
**Leonard Thompson** Bacar. 8pm, free.  
**Tony Saunders' Jazz Trio** John's Grill, 63 Ellis; 986-0069. 6:30-10pm.  
**Fred Zimmerman** Top of the Mark. 10am-2pm, free.

### Bay Area

**Dr. Abacus** Cato's Ale House. 2-5pm, free.  
**Jim Grantham Jazz Quartet** Coffee Mill, 3363 Grand, Oak; (510) 465-4224. 3-6pm.  
**Ron Matthews** TR's Bar and Grill, 2001 Salvio, Concord; (925) 827-4660. 4-8pm, \$2.  
**Nebulosa Trio** Zebulon's Lounge, 21 Fourth, Petaluma; (707) 769-7948. 8pm, \$3.  
**Spyro Gyra** Yoshi's. 2 and 8pm, \$5-26.  
**'Sunday Jazz Jam Session'** Bluesville, 131 Broadway, Oak; (510) 893-6215. 7pm.

### Folk/world/country

**Arte y Compás** Timo's Restaurant, 842 Valencia; 647-0558. 7:30 and 9pm. Traditional music and dance from Andalucia, Southern Spain.  
**Sabbath** Fiddler's Green, 1333 Columbus; 441-9758. 9pm.

### Bay Area

**Andrew and Zydeco All-Stars** Razgulay, 23 Visitation, Brisbane; (415) 467-7717. 4-9pm, \$12.  
**Baba Ken and the Nigerian Brothers** Ashkenaz. 3pm, \$3-5.  
**Shujaat Khan, Shweta Jhaveri, Ramesh Misra, Abhimhan Kaushal** St. John's Presbyterian Church, 2727 College, Berk; (925) 828-6127. 5:30pm.  
**Laurie Lewis** Rancho Nicasio, On the Town Square, Nicasio; (415) 662-2219. 7pm, \$15-20.  
**Holly Near** Freight and Salvage Coffeehouse. 8pm, \$19.50.  
**The Session** Beckett's. 7pm. Traditional Irish jam session with Brian and Burke.  
**Starry Irish Music Session** Starry Plough. 8pm, sliding scale. With Shay Black.  
**Traditional Irish Jam Session** hosted by Brian and Burke Beckett's. 7pm, free.  
**Trout Fishing in America** Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 7:30pm, \$14-16.

### Dance clubs

**Audissey: A Journey Through Music** Julip. 7pm-midnight, free. Latin, electronica, R&B, funk, jazz, soul, rock, and more with El Diabolo.  
**Barefoot Boogie** Rhythm and Motion Studio, 1133 Mission; 820-1452. 8:15-11:15pm, \$7.  
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**Club Compression** Cellar. 9pm-2am, \$5. Drum 'n' bass with residents and guests.  
**Club Havana** Jelly's. 4pm, \$7. Latin music.  
**Cops Fear Pimp Turf War** 9pm-1am, free. With DJ Anna and Philip Sherburne.  
**Devotion** Endup. 8pm, \$10. House music with DJ Ruben Mancias and guests Patrick Wilson, Tim Martinez, and Kevin Koga.

Continued on page 68

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## music listings

### Sunday 6

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**Dub Mission** Elbo Room. 9pm-2am, \$5. With DJ Sep and Vinnie Esparza.  
**For Those Who Know** An Sabin. 9pm-2am, \$3. Underground hip-hop, funk, soul, and breaks.  
**Give N Pow! A Cocktail Lounge** 7pm-2am. House, Brazilian house, and breaks with Dustin, Riddler, and Mosses.  
**Luscious Liquid** 10pm-2am. Deep tribal, hard progressive, and house with Dharma, Unity, Origin, and guest DJs.  
**Musica Nickie's BBQ** 9pm-2am, \$5. Salsa, Brazilian, reggae, Afrobeat, and future world/funk.  
**Rebirth** 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.  
**Salamat Sundays Club Tropi Gala** 358 Ocean; 282-7910. 9pm-2am, \$12. Latin-fused Middle Eastern music with DJ Medi and the Arabian Knights Band.  
**SalsaCrazy Sunday** Metronome Ballroom. 6:30-11:30pm, \$6-15. Salsa dance social and dance lessons.  
**Selector Sundays Blind Tiger** 9pm-2am, \$5. With the Unsung Heroes.  
**Shack Up!** Arrow. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.  
**Smile Hush Hush Lounge** 10pm-2am. Bubblegum, glitter, psych, and sunshine pop.  
**Spundae** 1015 Folsom. 9pm-6am, \$5. With rotating DJs and special guests.  
**Starlight Room** 8:30pm, free. With DJ Rich.  
**Storytelling Night** Odeon Bar. 7pm-2am. Hosted by Jerico Reese.  
**Sundance Saloon** Space 550. 6-11pm, \$5. A country-western dance event.  
**Sunday School Sno-Drift** 8pm-4am, \$10. House and downtempo with residents.  
**Tra La La Skylark** 9pm-2am, free. With DJs Linden C. and guests.  
**Valley of the Dolls** Fuse. 9pm, free. Hip-hop and lounge.  
**Volume Storyville** 10pm-2am. Hip-hop, soul, classics, and dancehall with D-Sharp, Megablack, Ball-D, Marc Stretch, and Malachi.

### Bay Area

**Kings of Kings** Shattuck Downlow. 8pm-2am, \$5. Hip-hop and dancehall.  
**Oakland Reggae** Eli's Mile High Club. 10pm-2am. With Namane and Rolo 1-3.  
**Platinum Rock** Ruby Room. 10pm-2am.  
**Repenhouse Radio** 435 13th St, Oakl; (510) 451-2889. 10pm-2am.  
**Salsa con Sabor** Cafe de la Paz, 1600 Shattuck, Berk; (510) 843-0662. 7-11pm, \$5.  
**Summer Sundays** Club Fusetti. 10pm. World beat and house music.

### Classical

**Apple Hill Chamber Players** San Francisco Community Music Center, 544 Capp; (415) 647-6015. 8pm, free. The chamber ensemble performs.  
**Donald Pippin's Pocket Opera** Florence Gould Theater, California Palace of the Legion of Honor, 34th Ave and Clement; 972-8930. 2pm, \$16-32. The opera performs Rossini's *Barber of Seville*.  
**Emperor String Quartet** Grace Cathedral, 1100 California; 749-6355. 3pm, \$25. The quartet performs works by Haydn, Walton, and Beethoven.  
**Greta Feeney and John Parr** Old First Church. 5:30pm, \$25. Soprano Feeney performs *Misunderstood Women: Matriarchs, Martyrs, and Mistresses of Metaphor* with pianist John Parr.  
**Flute, piano, and organ concert** St. Mary's Cathedral, 1111 Gough; 333-2755. 3:30pm. Flutists Diana Gomez and Harry Bernstein, pianist William Severson, and organist David Hatt perform.  
**Susan Graham** Davies Symphony Hall, 201 Van Ness; 864-6000. 7:30pm, \$15-69. The mezzo-soprano performs works by Brahms, Debussy, Berg, Poulenc, and others with pianist Malcolm Martineau.  
**Magnificat** St. Gregory Nyssen Church, 500 De-Haro; 979-4500. 4pm, \$12-25. The early music ensemble performs *Membra Iesu Nostri* by Dietrich Buxtehude.  
**John Schneiderman** MusicSources, 1000 The Alameda; Berk; (510) 528-1685. 5pm, \$15-18. Schneiderman performs works by Bach, Weiss, Coste, and traditional Appalachian dance music.

**San Francisco Symphony musicians** Davies Symphony Hall, 201 Van Ness; 864-6000. 2pm, \$29. The musicians performs a chamber music concert.

**Marion Verbruggen and the Verbruggen Ensemble** San Francisco State University, Creative Arts Building, McKenna Theatre, 19th Ave and Holloway; 338-1442. 3pm, free. Recorder player Marion Verbruggen performs works by Turini, Castello, Uccellini, Bach, and Corelli with her ensemble.

### Bay Area

**Bach Collegium Japan** Zellerbach Hall, UC Berkeley, Bancroft Way and Telegraph, Berk; (510) 642-9988. 7pm, \$24-48. The early music ensemble performs with organist, harpsichordist, and conductor Masaaki Suzuki.  
**Lucy Kinchen Chorale** St. Mark's Episcopal Church, 2300 Bancroft Way, Berk; (510) 433-9606. 5pm, \$20 donation. The chorale performs a program of spirituals.  
**Pacific Chamber Symphony** Chabot College, 25555 Hesperian Blvd, Hayward; (510) 352-3945. 3pm. Pianist Denis Pascal joins the symphony to perform a program titled "L'Esprit Français"; Lawrence Kohl conducts.  
**Prometheus Symphony** Zion Lutheran Church, 5201 Park Blvd, Piedmont; 401-7159. 3pm, free. The symphony performs works by Shostakovich and Vivaldi.  
**San Francisco City Chorus** First Congregational Church, Channing at Dana, Berk; (415) 765-7664. 3pm, \$15-20. The chorus performs with the California Chamber Symphony and San Francisco Boys Chorus.  
**University of California Alumni Chorus** Hertz Hall, UC Berkeley, Bancroft Way at College, Berk; (510) 643-9645. 3pm. The chorus performs a spring concert featuring works by Mozart, Handel, Britten, and others.

### monday 7

### Rock/blues/hip-hop

**Black Keys, Hotwire Titans, Young Trade** Bottom of the Hill. 9pm, \$10.  
**Jon Lawton Biscuits and Blues** 8:30pm, \$5.  
**Eleni Mandell, Magic City Chamber of Commerce, Willow Make-Out Room** 8:30pm, \$6.  
**'Monday Night Hoot'** Cafe du Nord. 9:30pm, \$5.  
**Project: Pimento** Rite Spot. 9pm, free.  
**Duncan Sheik** Fillmore. 8pm, \$20.  
**Ubi's Blues Jam** Brainwash. 8pm, free.  
**Will Bernard and Motherbug** Elbo Room. 9pm, \$10.

### Bay Area

**All Star Jam** Blakes. 9:30pm, \$4. With the Steve Gannon Band and Mz. Dee.

### Jazz/new music

**Bishop Norman Williams Quintet** Les Joudins. 8pm.  
**Contemporary Jazz Orchestra** Jazz at Pearl's. 9pm-1am, free.  
**Eaton and Barics Quintet** Bruno's. 9pm, \$6.  
**Kevin Gibbs and Ruth Davies** Moose's. 7:30-10:30pm, free.  
**Sasha Jacobson** Bacar. 9pm, free.  
**Jason Myers Trio** Houston's, 1800 Montgomery; 392-9280. 6pm.  
**Mas Cabeza** Bobby Ryder's. 8pm, free.  
**Ricardo Scales** Top of the Mark. 7-11pm.  
**Eric Shifrin** Washington Square Bar and Grill. 7-10pm, free.  
**Lavay Smith Enrico's** 7pm, free.  
**Tony Saunders' Jazz Trio** John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

### Bay Area

**Luna Trio** Zebulon's Lounge, 21 Fourth, Petaluma; (707) 769-7948. 9pm, \$3.  
**Rolando Morales** Half Moon Bay Brewing Co., Pillar Point Harbor. 390 Capistrano Ave, Princeton-by-the-Sea; (650) 728-2739. 4-8pm, free.  
**Rhiannon with guest Alex Acuna** Yoshi's. 8 and 10pm, \$16.  
**Manuel Rocha** Center for Contemporary Music at Mills College, 5000 MacArthur, Oakl; (510) 430-2331. 7:30pm, free.

### Folk/world/country

**Traditional Irish music session** Plough and Stars. 9pm.

### Bay Area

**Traditional Irish music session** Starry Plough. 9pm, free.

### Dance clubs

**A Case of the Mondays** Amnesia. 9pm-2am, free. Funky downtempo classics, deep house, and more with Cracker Jack DJs.  
**Club Dread** Studio Z. 10pm, \$10. Reggae and dancehall.  
**Easy Delirium** 3139 16th St; 552-5525. 10pm, free. With Sly and Chad Mitchell.  
**Electroshock** Jezebel's Joint. 9:30pm-2am, free. Electro, synth, pop, and dark wave.  
**Elevate** Cellar. 9:30pm, free. R&B, hip-hop, old-school, acid jazz, and downtempo with Inque, DJ Kurse, and Paradox.  
**Grateful Dead Jams** Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.  
**Halflife** An Sabin. 9pm-2am, free. Drum 'n' bass with kryptik, DJ M, DJ S&M, Dominatrix, and guests.  
**Little Sara's Tea Party** Fuse. 9pm, free. Hip-hop and downtempo.  
**Main Ingredient** Julip. 9:30pm. With DJ Wisdom and JayBee.  
**Marinate** Sacrifice. 10pm-2am, \$2. Downtempo electro lounge with DJ EO and Daze.  
**Milkshake Mondays** Sno-Drift. 10pm-2am, \$5. With Travis.  
**Minimal Mondays** Hush Hush Lounge. 10pm-2am, free. With Forest Green, Joe Rice, and others.  
**Mondango** Dalva. 9:30pm, free. Downtempo funk, Afrobeat, Latin, soul, and hip-hop with DJ Motion Potion.  
**Redwood Room** 8pm-midnight. Jazz with Consuelo Kevin.  
**Rhythm Riot** Tunnel Top. 10pm-2am, free. Funk, reggae, Latin, rare groove, soul, R&B, and jazz with AM Radio, Stellar Trax, and special guests.  
**Risque** Curve, 747 Third St; 896-2286. 9pm-2am, free. Soulful house, old school, and beats with DJs Chris Daidzitis and Zaxxon.  
**Self-Serve DJ Night** Sublounge, 628 20th St; 552-3603. 9pm. Open turntables.  
**Sex in Zero Gravity** Border Cantina, 1192 Folsom; 820-4876. 10pm-2am, \$5. Techno funk and house music with James D and Eli B.  
**Soul Cafe** Blind Tiger. 9:30pm, \$5-10. Funk, soul, R&B, and hip-hop with DJ Jerry Ross and Daniela.  
**Soul House** Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am, \$5, free before 11pm. House music with DJs Tune, Abdul, and Mike Anon.  
**Starlight Room** 8:30pm, free. With DJ Rich.  
**The Stud** 6:30-9pm, \$10. Queer Lindy hop Lessons. 10pm. Funk and deep house.  
**Tranquility Base** 26 Mix. 10pm-2am, free. With DF Tram and Jonas Judd.  
**Vroom El Rio** 8pm-midnight, \$1. Punk, funk, and soul.

### Bay Area

**Shattuck Down Low** 9pm, \$3. With local DJs and artists.  
**Mystery Night** Ruby Room. 10pm-2am.  
**Underground Lounge** Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am. Psycho '60s and porno '70s.

### Classical

**Marco Cappelli** Istituto Italiano di Cultura, 425 Washington; 788-7142, ext 18. 6:30pm, free. The San Francisco Classical Guitar Society presents a program with guitarist Cappelli performing works by Reich, Chavez, Zorn, Tedde, and others.

### tuesday 8

### Rock/blues/hip-hop

**'Bizar Bazaar'** Boom Boom Room. 9:30pm, \$4.  
**Bright Eyes, Arab Strap** Fillmore. 8pm, \$17.  
**'Chak'Ras Movement IX'** Last Day Saloon. With 4 Word, DJ Kevvy Kev, Azeem, and Brova Def of Greens.  
**Desolation, Consume, Resolve, Voetsek** Curve Bar. 9pm.  
**'Detention: A Rock 'n' Roll Nightclub'** Voodoo Lounge. 9pm, free. With Golden Gods, the Bronx, and Aphrodisiacs.  
**Fibonacci, Mica Lee Williams** Make-Out Room. 8:30pm, \$6.

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## musiclistings

### Deep Throats

Bottom of the Hill, March 12

I used to run into the singer for the Deep Throats all over the place when I first moved here. He's noticeable because he always has makeup on and is usually wearing fucked-up tranny rock star clothes, with giant mirrored sunglasses and furry belts.

I was always like, "What the hell's up with this dude? Who does he think he is?" Then I went to see the Deep Throats at Kimo's one night, and their broken-down, angular punk blues-rock cabaret really knocked my socks off. No shit. I learned a valuable lesson about judging a book by its cover that night, a lesson we could all benefit from in these trying times.

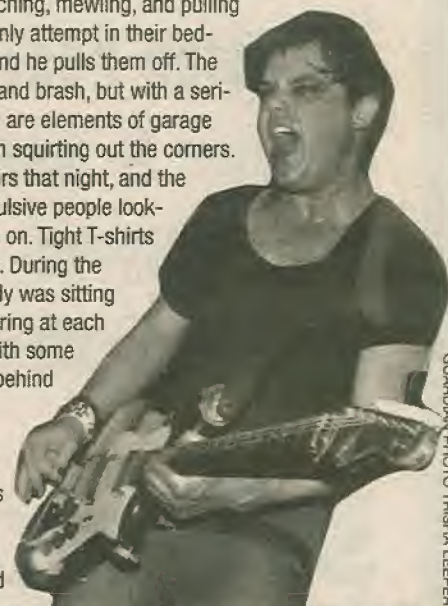
First of all the dude is for real. Crazy dresser, crazy singer, and in a fucking hot band. Second, before this when I heard the term *blues rock*, I thought of white British men playing awful, awful music, and let's face it, the word *cabaret* makes every living, breathing person think of Liza Minnelli. On their own, these terms are not exactly endorsements — I mean, who doesn't hate British people and Liza Minnelli? Anyway, my mind was forever opened by the Deep Throats that night, and now I even think there are some good songs by Steely Dan, so hopefully my experience will be of some use to you, gentle reader. The two other great things about the Deep Throats are that the singer's name is Tracy Lords, which rules, and that one time I was in Cala on South Van Ness, the one that's always two seconds away from total chaos, at like 2:30 a.m. and Lords happened to be there too. We were both buying cigarettes. There was no one up front to get us our cigarettes, so he picked up the phone by the register and said over the loudspeaker, "We need somebody up front, please, thanks," which really pissed off the security guard and was funny as hell.

According to Lords, the Deep Throats have never been a part of any scene here since they started in 1996. This can be a good thing or a bad thing. If the Deep Throats had been playing rap metal since 1996, I'd say the lack of widespread local validation would be a good thing, but because the band stakes out the ground between the dark theater of the Birthday Party and the perversion of classic rock that was Pussy Galore, the fact they've always remained on the fringes is sort of a shame. Underneath Lords's tantrumlike theatrics, both vocally and physically (he played his guitar while running from the stage to the pool table and back at Bottom of the Hill), there is the solid foundation of straight-up rock 'n' roll, with splattery post-punk guitars making big, familiar-but-great moves and a strong emphasis on a downright filthy rhythm section, provided by Sugar Fixx on drums and Ron Draino on bass.

It seems like no one wants to hear rock music for some reason, though. These guys have been around forever and they have a following, sure, but at Bottom of the Hill, it appeared that only a few members of the audience got it. They were too raw — Lords's shrieking vocals just chased people out of the room. I don't understand why people talk about how great *Fun House*, the Stooges, and the MC5 are, but when bands do more than just mimic the bare stylistics of those groups, or when bands actually deliver a similarly antisocial or nihilistic aesthetic, those same people run for some performer who sounds like Flock of Seagulls. That's lame.

This show lost a little since this is a band you want to see up close. They are served much better on a small stage so that Lords's antics have the freedom to get all over you instead of all in front of you, which is what happens with that high stage at Bottom of the Hill. But it was loud, loud, loud, and Lords was definitely on his game, jumping around, screeching, mewling, and pulling the sort of guitar moves people only attempt in their bedrooms, when no one is looking, and he pulls them off. The music, like I said earlier, is spiky and brash, but with a seriously sweaty underbelly — there are elements of garage rock, Stooze-punk, and '70s glam squirting out the corners.

The Epoxies were the headliners that night, and the place was jammed with truly repulsive people looking to get their '80s-wave groove on. Tight T-shirts and vinyl pants were everywhere. During the Deep Throats' set, most everybody was sitting outside on the patio smoking, staring at each other, and waiting for the band with some New York bullshit hype machine behind it to play. At the end of the set, Lords dropped his guitar on the ground and left to the sound of it feeding back. The other members of the band started packing up, and Draino's last act was to grab the microphone and say, "Oh, and a big 'fuck you' to all the people out back." (Mike McGuirk)



**Dear lords:** Deep Throats' vocalist Tracy Lords opens up at Bottom of the Hill.

GUARDIAN PHOTO TRISHA LEEPER





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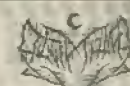
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## music listings



local grooves

### Leviathan

Verrater (TUMULT)

My love affair with local label TUMULT Records fell on hard times sometime last year. I enjoyed those early albums by 7000 Dying Rats, Harvey Milk, and Noisegate, but somewhere along the way, the hyperbole surrounding the label's releases got me shaking my head. Actually, if I spent as much money as TUMULT owner Andee Connors does releasing these cult obscurities, I might wind up making the same sort of over-the-top claims. But after a while, being told that album after album is "absolutely essential" — a favorite adjective at TUMULT HQ — gets alienating.

None of which has much to do with one-man black metal band Leviathan, though. Based on his prolific recording schedule — which includes 15-plus self-released cassettes and CD-Rs since 1998 — he could care less about record labels, me, or anything else besides making the grimmest, most unholy music possible. Verrater, a deluxe-packaged double-disc, collects highlights from previous releases and plays like a love letter to the '90s glory days of Norwegian black metal. Hyperbole aside, this is a very accomplished batch of songs with some really cool bedroom-studio arrangements and lo-fi recording tricks. TUMULT says it "should be heard by anyone into avant-garde, experimental, psychically and physically powerful rock." I wouldn't go that far, but that doesn't mean it's not worth your time, provided you still have the stomach for this level of anguish in your music these days after reading the paper and watching the news. (Will York)

### Numbers

Numbers Death (Tigerbeat6)

With everyone from Erase Errata to the Dismemberment Plan planning remix projects, the remix is all the rock 'n' roll rage of the underground lately. Which wouldn't seem so bizarre if indie audiences weren't so damned determined to limit their displays of enthusiasm to the head-bob and/or -bang. Numbers have always been an exception to that no-dancing rule; anyone who's seen them live knows how audiences twitch and twist to their jarring, ADD-ictive robot beats. Last fall's *Paws across America* comp confirmed Numbers' dance floor-friendliness and featured remixes by Dwayne Sodahberk and Caro.

No matter how made-for-mixing a band may be, however, remix albums are only as good as their remixers. Fortunately, the excellent *Numbers Death*, which includes new takes on nine tracks mostly from last summer's *Numbers Life*, features 13 top talents, primarily from the Tigerbeat6 stable. This is both its blessing and its curse: Gold Chains, kid606, and Sodahberk, among other T6 staples, offer up wholly convincing reasons to slip into hot pants, but by largely keeping to the usual suspects, *Numbers Death* plays it surprisingly safe considering how daring the original material is. Still, anyone who's heard, say, Le Tigre's *Remixes* knows that remix releases rarely come this consistently stellar. *Numbers* play Sat/5, Bottom of the Hill, S.F. (415) 621-4455. (Jimmy Draper)

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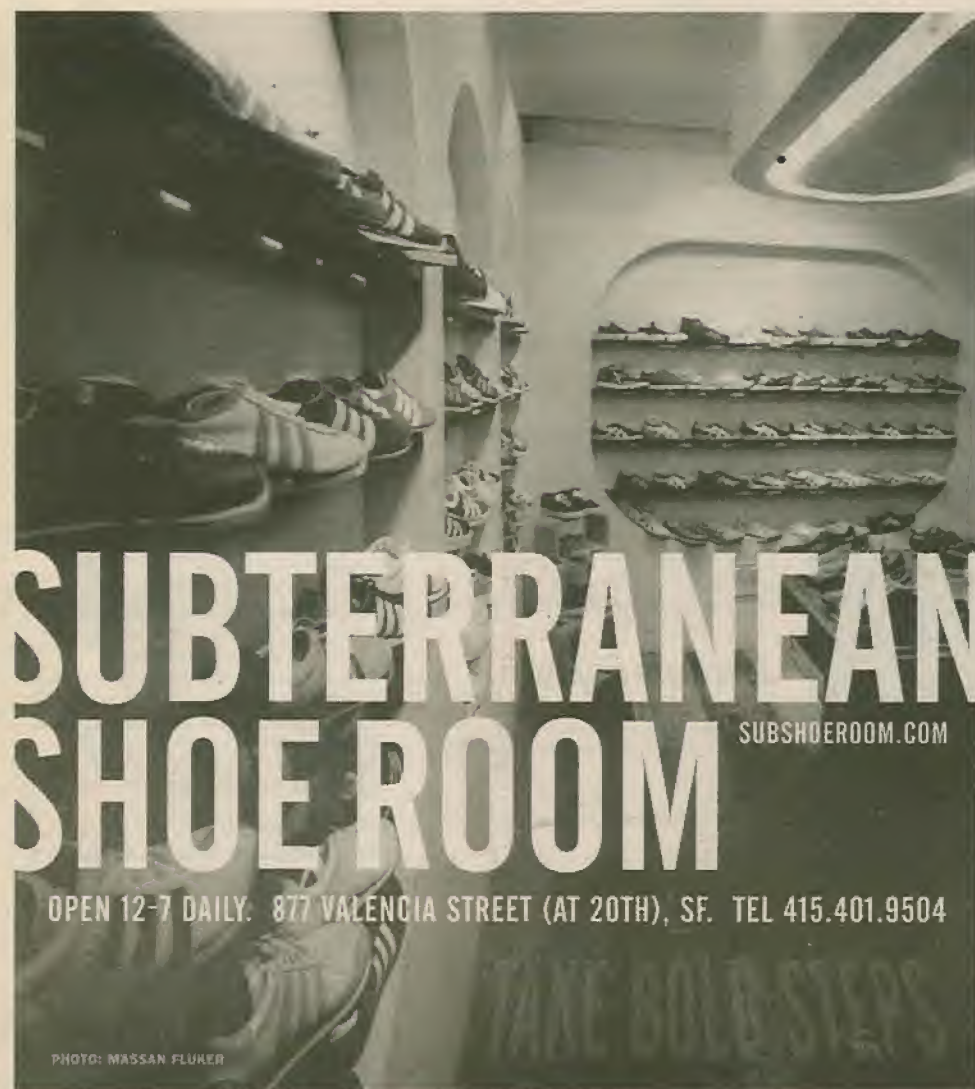
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## events listings

### Tuesday 8

From page 68

French Toast, Hello Noisy, Black Plastics Bot-

tom of the Hill. 9pm, \$7.

Kentucky Slim and Horse Power Blue Lamp.

9pm, free.

Michelle Lewis Ireland's 32. 9pm.

John O'Brien Parkside. 9pm, free.

Magdalen Hsu-Li San Francisco State Universi-

ty; Jack Adams Hall, Student Center, 1600 Hol-

loway; 338-2819. 4-6:30pm.

Michael McIntosh Rite Spot. 9:30pm, free.

Nicole McRory Johnny Foley's. 9pm.

'Smallest Show in Town' Hemlock Tavern.

8pm, free.

Soundtrack of Our Lives, Caesars, Palo Alto

Bimbo's 365 Club. 8pm, \$16-17.

Steve Lucky and Carmen Getit Biscuits and

Blues. 9pm, \$5.

Viviendo De Pao Elbo Room. 9pm, \$6.

### Bay Area

Aphrodesia 19 Broadway. 9pm.

Sigur Ros and Amina, Album Leaf Paramount

Theater. 8pm, \$30-35.

### Jazz/new music

Blue Fuse Bobby Ryder's. 8pm, free.

Cecil Wells Quintet Les Joulins. 8pm.

Collective West Jazz Orchestra Cellar at John-

ny Foley's. 9pm, \$3.

Mimi Fox Downtown. 8pm, free.

Fred Ross Project Starlight Room. 8:30pm-

12am, free.

Gerry Grosz Beach Chalet. 6:30pm.

Jason Myers Trio Houston's, 1800 Montgomery;

392-9280. 6pm.

Jazz jam Brainwash. 8pm, free. With Motion.

Jazz School Ensemble Tuesdays Jupiter. 8pm.

Jules Broussard, Bing Nathan, Ned Boynton

Enrico's. 7pm, free.

Michael Zisman, Akira Tana, Matt Jazz at

Pearl's. 9pm-1am, free.

Ken Muir Moose's. 7:30-10:30pm, free.

Kurt Ribak Rock Soup. 7:30pm.

Ricardo Scales Top of the Mark. 8-11pm, free.

Shotgun Wedding Quintet Bruno's. 9pm, \$6.

Adam Shulman Washington Square Bar and

Grill. 7-10pm, free.

Chess Smith Bacar. 9pm, free.

Swing Session Broadway Studios. 7:15pm, \$15.

Tony Saunders' Jazz Trio John's Grill, 63 Ellis;

986-0069. 6:30-10pm.

Lillias White Plush Room. 8pm, \$30.

### Bay Area

Darrell Grant, Dmitri Matheny Yoshi's. 8 and

10pm. \$12-25.

Dan Diamond Baltic. 5pm, free.

David Slusser Quartet featuring Marco Eneidi

Black Box. 8pm, sliding scale.

Jazzschool Ensemble Tuesdays Jupiter. 8pm,

free.

Sean Moore Quartet Zebulon's Lounge, 21

Fourth, Petaluma; (707) 769-7948. 9pm, \$3.

### Folk/world/country

Acoustic open mic Axum East, 1233 Polk; 474-

7743. 7-10pm.

Paul Hayward Fiddler's Green, 1333 Columbus;

441-9758. 9pm.

### Bay Area

Freight open mic Freight and Salvage Coffee-

house. 8pm.

Inti-Illimani Zellerbach Hall, Bancroft at Tele-

graph, Berk; (510) 642-9988. 8pm, \$20-36.

Rumen Shopov and friends, Brass Menagerie

Ashkenaz. 8pm.

Starry Plough Open Mic Starry Plough. 8pm, free.

### Dance clubs

Arrow 10pm-2am. Punk rock with DJ Dwight

and Eyepatch Guy.

Ay Karamba! Glas Kat. 9:30pm-2am, \$8. Salsa

lessons.

Bashment Sacrifice. 9pm, \$3. Reggae with DJ

DY.

Broke as Fuck Hush Hush Lounge. 9pm, \$2,

free before 10pm. Hip-hop and breaks with DJs

4AM and Centipede.

Curve 747 Third; 896-2286. 10pm-2am, free,

Soulful grooves and flashbacks with DJs Kevvy

Kev, Malachi, and Ball D.

Detention Voodoo Lounge. 9pm, free. Rock

'n' roll.

Development AsiaSF. 10pm. Reference, Ray-

gun, and Mykul Crane spin breakbeat and

house.

EZ Music for Hard Times Club Deluxe. 10pm.

With DJs Brian Cox, Power Lounger, and

guests.

For the Kids, Man LiPo Lounge, 916 Grant; 982-

0072. 10pm-2am, free.

Ghett Set Skylark. 6-8pm. Hip-hop and elec-

tronica with Baby Daddy and friends.

Impulse An Sabin. 10pm-2am. Techno with ro-

tating residents.

Industry Jezebel's Joint. 9:30pm-2am, free. Punk

and industrial with DJs Chris, Rabbit, and

guests.

L'oisie Julip. 9:30pm, free. Funk, jazz, and

breaks with Kevin and company.

Non-Tronika Amber. 718 14th St; 626-7827.

9pm-2am, free. A rock dance club with Andre

Lucero, Nikola Baytala, and Ray Muller.

Outernational Mix Nickie's BBQ. 9pm-2am. DJ

Cheb I Sabbah spins a blend of international

music.

S.I.N. Cellar. 9pm, free. With rotating DJs.

Taco Tuesday Border Cantina; 626-0414. 5-

10pm, free. House music with M3, Anthony

Garlic, Chulada, and special guests.

Totality Pow! A Cocktail Lounge. 9pm-2am, free.

Hip-hop, dancehall, downtempo, acid jazz,

and breaks with DJs Alexander, Joker, Kurse,

Inque, and Yamu.

TrannyShack The Stud. 10pm-3am. A drag

show with hostess Heklina.

### Bay Area

Bounce Rock Skate Bluesville. 10pm, \$5. With

Bay Area DJs and special guests.

Club Purgatory Club Muse. 9pm-2am, \$5. DJ

Caine spins European dance, industrial, and

electronic music.

Good Times Radio, 435 13th St, Oak; (510)

451-2889. 10pm-2am. With Kitty and Sean

spin '70s pop, funk-rock, and more.

Posh Shattuck Down Low. 9:30pm-2am.

Downtempo, disco breaks, drum 'n' bass, and

deep house.

RawSugar Oasis, 135 12th St, Oak; (510) 763-

0404. 9pm. Drum 'n' bass and breakbeats.

Ruby Room 10pm-2am. Punk, power pop, and

breakbeats.

Smooth Grooves Club Fusetti. 9pm. Hip-hop

and R&amp;B with Phiness and Qwest.

### Classical

Marco Capelli San Francisco Conservatory of

Music, Room 114, 1201 Ortega; 759-3475. 7pm.

The guitarist performs.

Composers Inc. Green Room, 401 Van Ness;

512-0641. 8pm, \$12-18. The ensemble per-

forms works by Edwin Dugger, Martha Horst,

Jeffrey Miller, and others.

Pacific Chamber Symphony Herbst Theatre,

401 Van Ness; 392-4400. 8pm, \$15-30. Pianist

Denis Pascal joins the symphony to perform a

program called "L'Esprit Français"; Lawrence

Kohl conducts.

## events

Events listings are compiled by Sarah Han. See

8 Days a Week for information on how to sub-

mit items to the listings.

### wednesday 2

### Around town

Community Art Critique Artists' Television Ac-

cess, 992 Valencia; 824-3890. 6:30pm, \$3. See

8 Days a Week, page 54.

### Authors

Don DeLillo Herbst Theatre, 401 Van Ness;

392-4400. 8pm, \$18. The novelist discusses

his work.



## events listings

### thursday 3

#### Around town

**'Ba-da-Bingo!'** 150 Eureka; [www.badabingo.org](http://www.badabingo.org). 7pm, \$12. The Sisters of Perpetual Indulgence present this '70s-themed bingo night featuring 10 games of bingo, a costume contest, and more.

**'Bay Area Book'** Koret Auditorium, 100 Larkin; 957-1205. 5pm, free. The Bay Area Book Reviewers Association presents the 22nd annual event honoring Northern California authors; nominees include Dr. Ronald Takaki, Tim Farrington, Anne Ursu, George Evans, Nancy Farmer, and many others.

#### Authors

**Slope Editions party** City Lights, 261 Columbus; 362-8193. 7pm. Poet Jonah Winter and editor Pamela Burdak celebrate the release of Winter's book, *Maine*.

### friday 4

#### Authors

**Barry Pateman** AK Press, 674A 23rd St, Oak; (510) 208-1700. 7pm. The editor of *Emma Goldman: A Documentary History of the American Years* reads selections from the book.

### saturday 5

#### Around town

**'Earth Day 2003: Rain Forests of the World'** California Academy of Sciences, Golden Gate Park, near Fulton and Eighth Ave; 750-7145. 10am-5pm, \$2-8.50. Also Sun/6.

**'Ikebana Flower Show'** San Francisco County Fair Building, Golden Gate Park, Lincoln Way and Ninth Ave; 331-3205. 10am-5pm, \$5-7. This flower show focuses on the art of Japanese floral arrangement; Ikebana demonstrations take place from 1-3pm. Also Sun/6.

**'Pier 39 Celebrate Spring'** Pier 39, Beach and The Embarcadero; 705-5500. Noon-5pm, free. This springtime celebration for the whole family features puppet and magic shows, face painting, egg hunting, crafts, live music, and much more.

**Young Women Arise album-release event** Women's Building, 3543 18th St; 487-6714, [www.thedjproject.com](http://www.thedjproject.com). 4-8pm, free. The DJ Project and Young Women Arise present this album-release event for the CD *Musified*, a compilation of songs written and produced by San Francisco women; highlights include youth performances, live music, screenings of music videos, food, spoken word, and more.

#### Bay Area

**Mandela Farmers Market** Fifth St and Mandela Parkway, Oak; (510) 534-7657. 10am-4pm, free. See 8 Days a Week, page 54.

#### Benefits

**'Emperor's Costume Ball and Mad Tea Party'** Luggage Store Gallery, 1007 Market; 621-0507. 7pm, \$20. This fundraising event for Theatre of Yugen features a costume contest, video screenings, and music performances by the Tangles and Wonderful Bag.

### sunday 6

#### Around town

**'Earth Day 2003: Rain Forests of the World'** California Academy of Sciences, Golden Gate Park, near Fulton and Eighth Ave; 750-7145. 10am-5pm, \$2-8.50. Also Sat/5. See 8 Days a Week, page 54.

**'Ikebana Flower Show'** San Francisco County Fair Building, Golden Gate Park, Lincoln Way and Ninth Ave; 331-3205. 10am-5pm, \$5-7. Also Sat/5.

**'Thai/Lao/Cambodian New Year Celebration'** Big Heart City, 836 Mission; 292-3420, ext 349. 10am-2pm, free. Asian and Pacific Islander Wellness Center sponsors this event featuring a Thai food buffet, live classical Thai music and dance, blessings given by Thai Buddhist monks, free HIV testing, and more.

#### Authors

**Doug Lyle** Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7pm, free. See 8 Days a Week, page 54.

#### Benefits

**Benefit concert** CELLspace, 2050 Bryant; (650) 359-4725. 2-5pm, \$10. This benefit for Buena Vista Elementary School's 5th-grade

Continued on page 77

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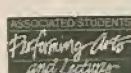
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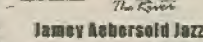
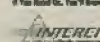
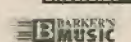
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3. Cassandra Peterson is another WonderCon guest. She's better known under what name?
4. DC Comics, the publishers of such American icons as Superman and Batman, were once known by what company name?

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## Tuesday 6

From page 75

trip to Mexico features performances by Greywig, Joujou, and Hound Dawg Truckers. **'An Evening of Jewish Humor with Charlie Varon'** Brava Theater, 2781 24th St; 242-9992. 7pm, \$25-35. Humorist Charlie Varon performs to benefit Or Shalom.

## monday 7

### Benefits

**'One Night Only Cabaret'** Club Fugazi, 678 Green; 931-2515. 7:30pm. This evening of cabaret performances by Lee Roy Reams, Carole Cook, and Lillias White benefits Broadway Cares/Equity Fights AIDS and the Richmond/Ermet AIDS Foundation.

## tuesday 8

### Authors

**Michael Palin** *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 7pm. See 8 Days a Week, page 54.  
**Gladys Perint Palmer** *Academy of Art College, 79 New Montgomery; 263-4112. 5:30-8pm.* The fashion designer signs her book, *Fashion People*.

# art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

## museums

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12-17, free for 10 and under (free Tues). "Leonardo da Vinci and the Splendor of Poland." Works by the master. Through May 18.

**Cartoon Art Museum** 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$2-5. "Small Press Spotlight." Work by comic artist Jason Shiga. Through April 20. "Hate Mail: Comic Strip Controversies," works by top cartoonists of the past 30 years, including Scott Adams, Berkeley Breathed, Frank Cho, Aaron McGruder, and Wiley Miller. Through June 8.

**Exploratorium** 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm. \$10, \$7.50 students and seniors, \$6 youths, free for 3 and under. "LED Images: Studies in Motion and Rest." Jim Campbell's LED images use photography to distill the "essentials" of motion. Starting with high-contrast digital video footage of people walking and sitting, he reduces the resolution of each frame until it contains, in some cases, as few as 48 pixels. The images are replayed in the gallery on a grid of LED lights, and you have to back up a ways before your eyes can resolve the blinking lights into the form of a moving person. Through Thurs/3. (Westbrook) "Folkall Project." A sculpture made out of donated eyeglasses by Eto Oütigbe. Through May 4.

**Museo Italo Americano** Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors, free for 11 and under. "Colore Ideale/Ideal Colours." More than 30 recent paintings by Franco Viola. "Crosscuts — Tagli Trasversali." Woodcut prints and an

## critic's choice: art

# 'Sewn Together: Graphic Uses of Thread'

Through April 19, Gregory Lind Gallery

It's made out of blankets, but Ulrike Palmbach's *Heater* won't keep you warm on a cold winter's night. Palmbach has cut up an army blanket and sewn it with twine into the shape of a crude, misshapen radiator, which, mostly because of its color, also suggests a row of bedraggled soldiers who are struggling to stay in formation but clearly on the verge of collapse. Sewing traditionally carries feminine connotations, as do the radiator's references to hearth and home, but Palmbach's heater isn't so much a commentary on gender as it is about wordplay and the (non)convergence of form and function. Warmth, a basic human need, is something it can't provide. Slumping sadly, it's been gutted literally and figuratively — fallen down on the job, so to speak. Palmbach is one of eight Bay Area artists featured in "Sewn Together: Graphic Uses of Thread," all of whom incorporate some aspect of sewing into their art. Lauren Dyer, Seth Koen, Christian Maychack, Becky Schaefer, Tucker Schwarz, Lisa Solomon, and Anna Von Mertens make up the rest of the group. A couple of them work in a heavily conceptual mode, especially Koen with his two red circles, titled *Circles #4 (+1)*, but the nature of this medium — the texture of the cloth and the hours of manual labor invested in even the smallest piece — keeps them all at least somewhat grounded in the realm of reality. Maychack's untitled leather-vinyl-satin creation rides that same line. It's inspired by ordinary domestic furniture and made out of upholsterylike materials, but it perches on the gallery wall and serves none of the ordinary functions of furniture. With its eccentric conglomeration of fabrics and geometry, it declares in no uncertain terms that it's a subject for discussion, not a substrate for sitting. Tues.-Sat., 10:30 a.m.-5:30 p.m., 49 Geary, fifth floor, S.F. (415) 296-9661. (Lindsey Westbrook)



overview of the woodcut process. Both exhibits through April 19.

**Museum of Craft and Folk Art** Fort Mason Center, Bldg A, Marina at Laguna; 775-0991. Sun and Mon, 11am-5pm; Tues-Fri, 11am-6pm; Sat, 10am-6pm. "Quilted Journeys: Immigration Stories by Australian Artists." More than 20 quilts on the theme of the immigration experience. Through April 27.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$10, \$7 seniors, \$6 students, free for 12 and under and members (free first Tues; half-price Thurs, 6-9pm). "Andreas Gursky." More than 40 photographs by the artist. Through June 1. "A Passion for Paul Klee: The Djerassi Collection at SFMOMA." A comprehensive display of Klee's works, from high school until his death in 1940. Through June 8.

"Treasures of Modern Art: The Legacy of Phyllis Wattis at SFMOMA." More than 80 works acquired by SFMOMA through patron Phyllis Wattis. Through June 24. "2002 SECA Art Award: John Bankston, Andrea Higgins, Chris Johanson, Will Rogan." Works by the recipients of the Society for the Encouragement of Contemporary Art awards. Through July 27.

"Earthly Bodies: Irving Penn's Nudes, 1949-50." Silver and platinum prints by Irving Penn. Through July 27. "Reel Sculpture: Film into Art." Film installations by Eijla-Liisa Ahtila, Abbas Kiarostami, and Atom Egoyan. April 5-Aug 3. See 8 Days a Week, page 54.

**San Francisco Performing Arts Library and Museum** 401 Van Ness, Fourth fl; 255-4800. Tues and Thurs-Sat, 11am-5pm; Wed, 11am-7pm. Free. "Kronos@30: Thirty Years of Kronos Quartet." An exhibition dedicated to

the musical legacy of the Kronos Quartet. Through June 21.

**Seymour Pioneers Museum** 300 Fourth St; 957-1849. Wed-Fri, 10am-4pm (also first and third Sat, 10am-4pm). \$3, \$1 seniors and students. "California: This Golden Land of Promise," almost 40 paintings from the 1860s to 1920s, including works by William Coulter, Edwin Deakin, Percy Gray, and Charles Rollo Peters. Through May 3. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Sun, 11am-6pm (first

Thurs, 11am-8pm). \$6, \$3 seniors, students, and youths, free for members (free first Tues). "Charles LeDray, Sculpture 1989-2001." Contemporary sculptures by the artist. Through Sun/6. "Five Projects: Contemporary Art from Sweden." Works by Eva Ek-Schaeffer, Roger Andersson, Peter Geschwind, Johan Zetterquist, Maria Lindberg, Jon Brunberg, Annika Larsson, Anne Olofsson, and Annika Ström. Through April 13.

## Bay Area

**Museum of Anthropology** 103 Kroeber Hall, Room 3712, UC Berkeley; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4:30pm. "The World in a Frame: Photographs from the Great Age of Exploration, 1865-1915." Over 30 images by Carleton E. Watkins, Timothy O'Sullivan, Edward S. Curtis, John Hillers, William Henry Jackson, Frederick Monsen, Maison Bonfils, and Felice Beato. Through March 2004.

**Museum of Children's Art** 538 Ninth St, Oakl; (510) 465-8700. Tues-Sat, 10am-6pm; Sun, noon-5pm. Free. "Salon of the Independent: Original Artwork by Bay Area Children." Works by children from Piedmont Schools and Montessori Family School. Through April 20.

**Oakland Museum of California** 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "Shaping Possibility: Pacific Rim Sculptors Group Invitational." Works by Jerry Ross Barrish, Jane Grimm, Cynthia Handel, Margaret Herscher, Richard Knight, and Nikki Schragger. Through Wed/2. "State of Emergency: Disaster Response in California." A survey of California disasters since 1906 through photographs by Maggie Hallahan. Through April 27.

**UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-7pm. \$8, \$5 seniors and youths, \$4 members and

Continued on page 78

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## Museums

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UC Berkeley students and faculty (free Thurs). "The Black Panthers 1968: Photographs by Ruth-Marion Baruch and Pirkle Jones." Vintage photographs by Barush and Jones documenting the early days of the Black Panther Party in the Bay Area. Through June 29. "Matrix 203: Jun Nguyen-Hatsushiba Memorial Project, Vietnam." Three films by the artist. April 6-June 29. "Aftermath." A new installation by Fred Wilson. Through July 20. "Everything Matters: Paul Kos, A Retrospective." More than 20 works spanning thirty years of the artist's career. April 2-July 20.

## galleries

### Opening

**Aloft** 25A McLea Court; (510) 967-9343. "Klownerotika," a photography exhibition by Glenn Campbell. Sun/6, 3-8pm.  
**Anthony Meier** 3007 Jackson; 351-1400. Tues-Fri, 11am-5pm; Sat, by appt. Work by Mirosław Balka (reception Fri/4, 6-8pm). April 4-May 16.  
**Braunstein/Quay** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. Work by Cynthia Ona Innis. Through Sat/5. "Monochromatic," work by Tom Bolles; "Notions of Landscape," work by Alberta Mayo (reception April 11, 5:30-7:30pm). April 8-May 10.  
**Brian Gross Fine Art** 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Echo: Recent Paintings and Sculpture," work by Sono Osato (reception Thurs/3, 5:30-7:30pm). April 3-May 17.  
**Bucheon** 540 Hayes; 863-2891. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Even Though," work by Riley McFerrin (reception Fri/4, 6-8pm). April 4-May 20.  
**Canessa** 708 Montgomery; 296-9029. Mon-Fri, 11am-5pm. "Art and Inspiration," work by Jyotish Novak (reception Sun/6, 5-8pm). April 6-30.  
**Creativity Explored** 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm. "Japanese Rock 'N' California Roll," works by Creativity Explored artists, artists with disabilities from Japan, and visiting artists Junko Kamata and Kenji Koyasu (reception Wed/2, 7-9pm). April 2-May 10.  
**Dolby Chadwick** 210 Post; 956-3560. Call for hours. A group show with gallery artists (reception Thurs/3, 5:30-9pm). April 3-26.  
**Ebert Gallery** 49 Geary, Fourth fl; 296-8405. Tues-Fri, 10:30am-5:30pm; Sat, 11-5pm. Painting by Fred Martin (reception Thurs/3, 5-7pm). April 3-26.  
**871 Fine Arts** 49 Geary; 543-5155. Tues-Sat, 10:30am-5:30pm. "The Art of ZYZZYVA," work by various artists (reception Wed/2, 5:30-7:30pm). April 2-July 5.  
**Eleonore Austerer** 565 Sutter; 986-2244. Mon-Sat, 10am-6pm. "International Contemporary," works by various contemporary artists. April 3-30.  
**Elins Eagles-Smith Gallery** 345 Sutter; 981-1080. Call for hours. New works by Kenjilo Nanao, Bob Nugent, and Dirk de Bruycker (reception Thurs/3, 5:30-7:30pm). April 3-26.  
**Hackett-Freedman** 250 Sutter, fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Recent Works from Italy," landscape and figure paintings by Richard Piccolo; portraits by Elaine de Kooning (reception Thurs/3, 5:30-7:30pm). April 3-26.  
**Haines** 49 Geary, fifth fl; 397-8114. Tues-Fri, 10:30am-5:30pm (first Thurs 10:30am-7:30pm); Sat, 10:30am-5pm. "True Mirror," work by Max Gimblett; "Continuum," work by Linda Connor (reception Thurs/3, 5:30-7:30pm). April 3-May 17.  
**Hang** 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Out of the Darkness," abstract painting by Addie Shevlin (reception Thurs/3, 6-8pm). April 3-29.  
**Hang Annex** 567 Sutter; 544-0610. Mon-Sat, 10am-6pm. "English Gardens," new paintings by Stephanie Jucker and Sandra Russell (reception Thurs/3, 6-8pm). April 3-29.

**Hespe** 1764 Union; 776-5918. Mon-Sat, 11am-6pm; Sun, noon-5pm. "Hespe Gallery 10th Anniversary Exhibit," work by nine artists (reception April 12, 6-8pm). April 8-May 11.  
**New Langton Arts** 1246 Folsom; 626-5416. Tues-Sat, noon-6pm. "The Pretendings," work by Martine Corompt, Tamara Fites, Frank Haines, Desirée Holman, Paulina Wallenberg-Olsson (reception Thurs/3, 6-8pm). April 2-May 3.  
**San Francisco Museum of Modern Art Artists Gallery** Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Painting by Cham Hendon, Lori Hanson, Lawrence Lincoln, and Cynda Valle (reception Wed/2, 5:30-7:30pm). April 2-25.  
**600 Townsend** 600 Townsend; (415) 458-3535. Mon-Fri, 9am-5pm; Sat, noon-4pm. "The Enduring Hand: Design for the New Century," work in metal, glass, fiber, furniture, jewelry, and wood by 45 local artists (reception Fri/4, 5-7pm). April 4-25.  
**SomArts Cultural Center** 934 Brannan; 552-2131. Tues-Sat, noon-4pm. Paintings by Denise Satter-Gore and David Lippenberger (reception Thurs/3, 5:30-7:30pm). April 3-23.  
**Toomey-Tourell Fine Art** 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Work by Philip Badenhorst and Joris Ghekiere (reception Thurs/3, 5:30-7:30pm). April 3-30.  
**Traywick** 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm; Sun, noon-5pm. Work by Dennis McLeod and Amanda Marchand (reception Sat/5, 5-7pm). April 5-May 10.  
**Variety Preview Room** 582 Market; 781-3894. "Everything I Know ... I Learned in the Movies," work by Ann P. Meredith. Wed/2, 5-7pm.  
**Washington Square Gallery** 1821 Powell; 291-9255. Thurs-Sun, 1-6pm. "Three Person Show: New Works — Paintings and Sculpture," works by Vikki del Rosario, Servando Garcia, and Christine Wolheim (reception Sat/5, 5-8pm). April 5-May 4.  
**Zendo** 256 Sutter; 901-1053. Call for times. Photographs by Steve Leopold (reception Thurs/3, 6-10pm) April 3-May 19.

### Bay Area

**Liminal Gallery** 2000 Myrtle, Oakl; www.nonchalance.org. "Global Aerosol Dominion," a graffiti exhibition. Tues/8, 8pm.  
**Lizabeth Oliveria Gallery** 49 Geary; (415) 625-1350. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "The Allure of Obsolescence," recent works by Reanne Estrada (reception Thurs/3, 5:30-7:30pm). April 3-26.  
**Sway Gallery** 2569 Telegraph, Berk; (510) 486-9940. Daily, 11am-7pm. A group exhibition featuring painting and photography (reception Sat/5, 7:30-1pm). April 5-May 11.  
**21 Grand** 449B 23rd St, Oakl; (510) 444-7263. Thurs, 4-8pm; Fri-Sun, 1-6pm. "The.Kitty.Hat.Train.Show," work by Adrienne Miller and Yuri Kilburg (reception April 10, 7-10pm). April 3-27.

### Ongoing

**Academy of Art College Galleries** 410 Bush; 567-3606. Mon-Sat, 9am-5pm. "California Watercolor Associations Juried Group Show" (reception April 10, 5:30-7pm). Through April 30. 625 Sutter; 274-2229. Mon-Sat, 10am-5pm. "BFA Painting Show," works by Seema Mehta and Vijay Pavan (reception Thurs/3, 6-8pm). Through April 30. 688 Sutter; 931-5892. Mon-Fri, 10am-5pm. "Collective Unconscious: Abstract Painting Group Show," works by Kate Protage, Matt Ryan, and Jessica Whiteside (reception Thurs/3, 5:30-7:30pm). Through April 30.  
**Baxter Chang Patri Fine Art Hotel Nikko**, 222 Mason; 397-2000. Tues-Sat, 11am-6pm, and by appt. "Nature Morte," flora photographs by Ed Martin (reception Thurs/3, 6-9pm). Through May 14.  
**Chinatown Community Arts Program Gallery** Holiday Inn, 750 Kearny, third fl; 957-1146. Tues-Sat, 10am-4pm. "Female As Vessel As Female (Journey of Elevation)," work by six Bay Area artists (reception April 12, 2-4pm). Through May 9.

## critic's choice: stage

# Randee Pauvfe and Pauvfe Dance

Sat/5, Western Sky Studio

"Low-tech" is a convenient catchphrase to describe performances without sets, lighting, and costumes. The term doesn't necessarily mean low technical quality in terms of dancing or choreography, though. Low-tech concerts have a wonderful, casual element about them, with a sense of camaraderie between audience and performers. Often presented in studio settings, such concerts are inexpensive and focus on the essence of what makes a dance work: choreography and its realization. Low-tech concerts can feature existing pieces, or excerpts thereof, but frequently they also test-market excerpts of yet-to-be-finished larger productions. "Bare Bones" is the appropriately unadorned name for the low-tech series organized by Randee Pauvfe and Pauvfe Dance. For the event's second incarnation, Pauvfe invited friends and colleagues, including Nina Haft, Sonya Delwaide, Axis Dance, Melissa Wynne, Jane Schnorrenberg, and Martt Lawrence, to present their works. 8 p.m., 2547 Eighth St., Berk. \$10-\$12. [www.pauvfedance.org](http://www.pauvfedance.org). (Rita Felciano)



PHOTO BY MARTY SCHIL

**City Picture Frame Gallery** 524 Third St; 543-4105. Mon-Sat, 8:30am-5pm. "Punctum," works by Arthur Krakower. Through Fri/4.  
**Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat 10am-5pm. Works by Louise Bourgeois. Through April 12.  
**Gallery Sanchez at Noe Valley Ministry** 1021 Sanchez; 822-9581. Mon-Sat, 9am-5pm. "Artifacts of Life," paintings and drawings by Phyllis Rockne and Patricia Westergard. Through April 11.  
**Gregory Lind Gallery** 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm (first Thurs, 10:30am-7:30pm). "Sewn Together: Graphic Uses of Thread," works by Lauren Dyer, Seth Koen, Christian Maychack, Ulrike Palmbach, Becky Schaefer, Tucker Schwarz, Lisa Solomon, and Anna Von Mertens. Through April 19. See Critic's Choice.  
**Logan Galleries California College of Arts and Crafts**, 1111 Eighth St; 551-9210. Wed, Thurs, Sat, 11am-6pm; Tues, Fri, 11am-8pm. "Capp Street Project: 20th Anniversary Exhibition." The Capp Street Project was the first internationally recognized program to focus solely on installation art. The California College of Arts and Crafts' Wattis Institute took over the project in 1998 and is celebrating CPS's 20th anniversary with a special four-part exhibition featuring Roni Horn, Ann Veronica Janssens, Mike Kelley, and Mike Nelson. Nelson's *Pumpkin Palace* is a former Green Tortoise Adventure Travel bus that the artist totally gutted and reconstructed into a claustrophobic, maze-like residence. Climb aboard and you're suddenly in a windowless anxiety dream that spits you back out with sensory overload and oxygen starvation. Kelley presents *Light (Time)-Space Modulator*, a room-sized, motorized contraption with an entire spiral staircase extricated from his Los Angeles home. A cleverly crafted slide show creates a kind of time-bridge between Kelley's current remodeling job and the house as it looked when the previous owners lived there, casting the artist as a kind of *Shining*-esque Jack Nicholson character (but without the murder part) and asking probing questions about spaces and their histories, and how a residence can retain bits of its past lives and even exert influence on its current occupant. Through May 10. (Westbrook)  
**Lola Gallery** 2517 Mission; 401-6800. Tues-Sat, 2-8pm, and by appt. "Hibernia of the New Millennium," Irish art, design, and installation. Through May 8.  
**Lucky Tackle** 6608 San Pablo, Oakl; (510) 484-4373. Fri-Sun, 1-5pm; and by appt. New work by Amanda A. Hendricks. Through Sat/5.

**Meyerovich** 251 Post, fourth fl; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10:30am-5:30pm. "A Salute to Spain," a group show featuring works on paper by Picasso, Miró, and Tapes. Through Sat/5.  
**Parlor Projects** 1311 Church; 824-1311. Tues-Fri, 11am-6pm; Sat, by appt. "Made to Serve: Functional Art by Andrew DeWitt." Andrew DeWitt is a clay artist who makes functional things: items like plates, cups, and spoons, art you can look at and eat from. If you wanted to be highfalutin about it, you could call his work "interactive installation art." Working in clay allows DeWitt to trespass across the traditional art-world boundaries separating mass-produced from handmade, fine art from craft, and even complete from in-progress. *Clown Plate* is a good example; it's fired, glazed, and "finished" as a functional ceramic object, but DeWitt has decorated it to look like a paint-by-number kit that someone left only halfway complete. It declares itself a product of creative effort, and then denies it in the next breath. It is art or not-art? And more important, do you hang it on the wall or put food on it? Through April 12. (Westbrook)  
**Plaza Gallery** Bank of America Center, 555 California; 834-2394. Mon-Fri, 8am-5:30pm. "The Surreal Netherworlds of Donald Traver and William Swanson," various works. Through May 3.  
**Rena Bransten Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Ten Pictures," work by Anthony Hernandez; "Paradise," work by Candida Alvarez (reception Thurs/3, 5:30-7:30pm). Through April 26.  
**Shenson Memorial Gallery** 900 Hyde; 353-6650. Mon-Fri, 8am-5pm. "Pastel Impressions of San Francisco and France," works by Michele Manning. Through Fri/4.  
**Shooting Gallery** 839 Larkin; 931-8035. Call for hours. "For Your Pleasure," black-and-white photographs by David Perry. Through Thurs/3.  
**Student Center Art Gallery SFSU, Cesar Chavez Student Union**, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 10am-3pm. "Chronicle: Taiwanese Art and Artists Past, Present and Future," works by Wu Mali, Ah Leon, and Chiang Ming-Shyan. Through April 9.  
**Tangent Contemporary Art** 355 Bryant, Ste 307; 977-0920. By appt. "Cities and Memory," works by Gina Joy Holmberg, Kathryn Kenworth, and Mela M. Through Fri/4.

**Gallery 555** 555 City Center, Oakl; (510) 238-2200. Mon-Fri, 7am-6pm. "Shaping Possibility: Pacific Rim Sculptors Group Invitation-al," works by Ed Clapp, Al Honig, Meadowsweet Dairy, Silvia Poloto, and Susan Leibovitz Steinman. Through Wed/2.  
**John F. Kennedy University Arts and Consciousness Gallery** Berkeley Business Center, 2956 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "River Stories," recent paintings by Judi Miller (reception Sat/5, 4-7pm). Through April 11.  
**Nexus** 2701 Eighth St, Berk; (510) 486-8118. Call for hours. "4Paris," work by four artists. Through Sun/6.

# stage

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Lara Shalson, and Chloe Veltman. See 8 Days a Week for information on how to submit items to the listings.

## theater

### Opening

**Betrayal** Venue 9, 252 Ninth St; 289-2000. \$10-25. Previews Thurs/3 (pay what you can dress rehearsal) and Fri/4, 8pm. Opens Sat/5, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through April 26. See 8 Days a Week, page 54.  
**Calculus "Newton's Whores"** San Francisco Performing Arts Library and Museum, 401 Van Ness, Fourth fl; 255-4800. \$18-20. Previews Thurs/3, 8pm. Opens Fri/4, 8pm. Runs Thurs-Sat, 8pm; April 13 and 27, 2pm. Through April 27. Djanus presents director Andrea Gordon's site-specific staging of Carl Jherassi's play about the feud between Isaac Newton and Gottfried Leibniz.  
**A Long Drink of Silence** Shelton Theatre, 533 Sutter; 820-3910. \$10-15. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm; Sun, 3pm. Through May 11. Jill Jackson performs her solo autobiographical show.  
**28 very short scenes about love** Noh Space, 2840 Mariposa; 621-7978. \$15. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm. Through April 26. Linda Carr directs and



## stagelisting

performs in an ensemble-created dance-theater piece about love and dating.

### Bay Area

**Talking with Angels: Budapest 1943** Theater Aria, 142 Throckmorton, Mill Valley; (415) 389-8975. \$20-25. Opens Thurs/3, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through April 27. Shelley Mitchell performs her solo show, which follows four young women's search for enlightenment and refuge during the Holocaust.

### Ongoing

**A-A-America** Exit on Taylor, 277 Taylor; 675-5995. \$10-25. Thurs-Sat, 8pm. Through April 12. See "Halfway Home," page 37.

**Are We Almost There?** Shelton Theatre, 533 Sutter; 345-7575. \$15-18. Thurs-Sat, 8pm. Open-ended. Travel is the theme of this musical-comedy revue.

**Blue Surge** Magic Theatre, Bldg D, Fort Mason Center, Marina at Laguna; 441-8822. \$17-37. Previews Wed/2-Thurs/3, 8pm. Opens Fri/4, 8pm. Runs Wed-Sat, 8pm; Sun, 2:30pm (also April 13 and 20, 7:30pm). Through April 20. Magic Theatre presents Rebecca Gilman's comedy about a Midwestern cop whose pursuit of the American dream is complicated when he befriends a prostitute.

**Boys' Life** Actors Theatre of San Francisco, 533 Sutter; 436-9400. www.boyslifefest.com. \$10-20. Thurs-Sat, 8pm; Sun, 2pm. Through April 12. Howard Korder's *Boys' Life* tells the story of three useless men. When they're not splayed on the couch in their underwear smoking dope, they're having difficulty controlling their dicks. Unfortunately, the material is as flaccid as the boys' members. Despite some enthusiastic if self-conscious acting by the young cast, BaldyRock's production doesn't pack much testosterone. (Veltman)

**'Comedy on the Square'** Shelton Theatre, 533 Sutter; 522-8900. \$15. Performances include "Prop Comic" with Fred Anderson (Sun/6,

April 13, and May 4, 3pm; April 20, 27, 3pm and 8:30pm); and "Pushing 40," a solo play about the male midlife crisis (Sun, 7pm, through May 4).

**The Constant Wife** Geary Theatre, 415 Geary; 749-2228. www.act-sf.org. \$11-61. Opens Wed/2, 8pm. Runs Thurs/3-Sat/5, April 9-12, 15-19, and 22-26, 8pm (also Sat/5, April 12, 16, 19, 23, and 26, 2pm); Sun/6 and Tues/8, 7pm (also Sun/6, 2pm); April 13, 20, and 27, 2pm. Through April 27. American Conservatory Theatre performs W. Somerset Maugham's comedy about marriage, infidelity, gossip, and the double standards by which men and women are judged.

**The Dance on Widow's Row** Lorraine Hansberry Theatre, 620 Sutter; 474-8800. \$25-32. Thurs-Sat, 8pm; Sun, 2pm. Through April 13. The Lorraine Hansberry Theatre presents Samm-Art Williams's comedy about four wealthy African American women on a quest to remarry.

**Hedwig and the Angry Inch** Victoria Theatre, 2961 16th St; 392-4400. \$25-35. Wed-Fri, 8pm; Sat-Sun, 7pm (also Sat, 10pm). Open-ended. Kevin Cahoon assumes the title role originated by John Cameron Mitchell in his 1998 Obie-winning glam musical, later a celebrated film. And while die-hard fans show up prepared to sing along, the show is so instantly contagious that no homework is necessary on the part of the uninitiated. For all its value as camp, *Hedwig* is a cabaret act of subtle sophistication; the story, like the best glam rock, has a quiet force that is the undercurrent of its self-conscious banality and cutting humor. (Avila)

**in3** Exit Stage Left, 156 Eddy; 673-3847. www.theexit.org. \$10-20. Thurs-Sat, 8pm. Through April 19. The Exit Theatre's new resident artist series hosts this "original performance avalanche," a three-part, mathematics-inspired work "instigated" by j. ries. **Opening to You** A Traveling Jewish Theatre, 470 Florida; 399-1809. www.atjt.com. \$12.50-25 (Thurs/3, pay what you can). Thurs/3-Sat/5, 8pm; Sun/6, 2 and 7pm. A Traveling

Jewish Theater presents director Corey Fischer's boldly original theatrical adaptation of the biblical psalms, based on Norman Fischer's Zen-influenced translations. Three contemporary characters with divergent backgrounds (played by Annie Kunjapp, David Roche, and Rhonnie Washington) relate experiences of alienation and compassion through the poetry of ancient authors who were themselves suffering the sometimes bitter, sometimes rapturous clarity that comes with dispossession and displacement. The fresh and appealing translations (which substitute *You* for the various names for God in the original) further strengthen Fischer's compelling bid for the enduring relevance of these poems to our fractured world. (Avila)

**Never Far from the Tree** Exit Theatre, 156 Eddy; 668-7313. \$12-20. Thurs-Sat, 8pm. Through April 12. Pass the Hat Presents performs Dave Garrett's play about a family trying to come to terms with its past, present, and future.

**Paint Your Wagon** Eureka Theatre, 215 Jackson; 978-2787. \$15-29. Thurs-Fri, 8pm; Sat, 6pm (also April 12, 1pm); Sun, 3pm. Through April 13. 42nd Street Moon opens its season of "lost musicals" with a rare production of Lerner and Lowe's 1951 musical about the California gold rush. When gold is discovered in the mining camp of Ben Rumson (Kelly Houston), the area booms into a town of 4,000 men. Fearing that his daughter Jennifer (Marcie Henderson) — the only woman in town — might be a source of frustration for the sex-deprived men, Rumson arranges to send her east for school. But before leaving, she falls in love with a Mexican miner (Brian Gillespie) who lives several miles out to avoid the town's racism. Billed as a staged concert, the music is clearly this production's priority; most of the actors work with script in hand (which is less distracting than one might expect), and the dance numbers lack the choreography to produce more than forced enthusiasm.

However, Henderson and Gillespie share some lovely duets (including the delightful "I Talk to the Trees"), and the ensemble succeeds with moving renditions of the great western-themed songs, "They Call the Wind Maria" and "Wanderin' Star." (Shalson)

**The Producers** Orpheum Theatre, 1192 Market; 551-2020. \$39-81. Through April 20: runs Tues-Sat, 8pm (also Wed, Sat, 2pm); Sun, 2pm. April 21-26: runs Mon-Sat, 8pm (also Wed, Sat, 2pm). Through April 26. The musical version of the much-treasured 1967 film repackages Mel Brooks's spasmodic genius for Generation Xanax, with lots of Broadway sugar helping the medicine go down. Nebbish and social phobic Leo Bloom (Don Stephenson) has a CPA's playful epiphany while doing the books for washed-up theatrical producer Max Bialystock (Lewis J. Stadlen); why gamble on a Broadway hit when raising more money than you need for a Broadway flop is a surer thing? Stephenson is charming if not very edgy as sidekick and basket case to Stadlen's larger-than-life, Gleason-esque Bialystock. If the stereotypes are hoary in this long, exuberant show, Brooks's nimble, good-natured tightrope dance over the chasm of bad taste remains somehow irresistible. (Avila)

**R. Buckminster Fuller: The History (and Mystery) of the Universe** Project Artaud Theatre, 450 Florida; 626-DOME. www.foghouse.com. \$25-35. Wed-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Open-ended. Fuller was one of the great brainiacs of the 20th century, a philosopher, mathematician, inventor, and idealist who devoted his life to finding the best fit between nature and humanity. In D. W. Jacobs's fitful, two-hour monologue based on the life and writings of Fuller, actor Ron Campbell dexterously pings from one of the visionary's obsessions to another, inhabiting Fuller's eccentric soul with physical and verbal intensity. (Veltman)

**Red, Hot and Cole** New Conservatory Theatre Center, 25 Van Ness; 861-8972. www.nctsf.org. \$15-35. Thurs-Sat, 8pm; Sun,

2pm. Through April 13. This is the kind of the show that could run indefinitely: a two-act revue tracing the posh life of Cole Porter, and stringing together some 30 crowd-pleasing numbers from his classic songbook, like "You're the Top!" "Miss Otis Regrets," "I Love Paris," and "My Heart Belongs To Daddy." The cast of eight lounge around languidly in evening attire, impersonate different figures from Porter's life (Dorothy Parker and George Kauffman make appearances), sing songs, and, of course, drink many, many cocktails (be warned: this makes you very thirsty by intermission). The show's informal style avoids hero worship, as does its nudge-nudge approach to certain topics, like Porter's homosexual affairs; but a revue stands on its songs, and here the show teeters at times, with some songs performed more out of duty than talent. Of the cast, only Stephanie Temple consistently stands out with her Ethel Mermanesque brassiness and a sly and irresistible mirth. (Amir Baghdachi)

**Richard 3** Thick House, 1695 18th St; 401-8081. \$15-25 (sliding scale). Thurs/3-Sun/6, 8pm. Actor L. Peter Callender is a talented, graceful, and muscular performer, and the chance to see him in a stripped-down three-person, one-act production of Shakespeare's *Richard III* in the intimate confines of the Thick House is loaded with possibility. Would that the production — fast paced though it is — could keep up with him. Though Selana Allen is solid as the lamenting Queen Elizabeth, as is Rodrigo Breton as Richard's brother, each appears in multiple roles — and neither actor can consistently engage Callender. (Avila)

**Strangers in Paradox: The True Story of Casey and the Kidd** Theatre Rhinoceros, 2926 16th St; 861-5079. \$15-25. Wed-Sat, 8pm; Sun, 7pm (also Sun/6, 7pm). Through April 12. The blood spurts and flows in Kate Bornstein's Grand Guignol-Japanese anime

Continued on page 80

**American Idols?**

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Albert Hodge as Michael Jackson • Christy McIntosh as Winona Ryder • Patrick Reese as Jennifer Lopez  
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## Theater

From page 79

style piece about two lesbian serial killers (who kill only those who ask to die) and the mysterious woman who knows all of the details before they even happen. The setup is a bit slow as we fluctuate confusingly between the asylum and the set of a reality TV show, but as the layers come together, the play becomes a pleasurable provocative and personal, if at times awkward, exploration of

desire and the death drive, the messy interplay between wanting and wanting to be, and the sometimes murderous tendencies that underlie our deepest identifications. (Shalson)

**Strictly Convenience** *Second Stage Theatre*, 533 Sutter; 970-2425. \$10-12. Thurs-Sat, 8pm. Through April 12. You gotta hand it to local theater groups like Fourfold Productions for keeping contemporary theater alive and fresh by writing and producing original work. Additional kudos are due to this group for constructing a new 70-seat

theater as well. The space — with freshly spackled walls — is unfortunately more polished than Conan Moats's play, which suffers from an inanely wacky script. The premise is solid: a contemporary love story between a bank teller and a convenience store clerk, it suggests a tale of wry humor and thought-provoking ennui. The initial scenes are interesting, but *Convenience* quickly degenerates into an irritatingly irrelevant plot of unlikely infidelity and ridiculous espionage. However, the versatile acting by the small cast is excellent; the ac-

tors have far more potential than the gratuitous groping and senseless stage combat allow. (Kerry Rodgers)

**What Is Love?** *Next Stage Theatre*, 1620 Gough; 345-7575. \$17. Fri-Sat, 8pm. Through April 12. Theatre of the Soul performs a new play that explores the beginning stages of love.

## Bay Area

**The Great Celestial Cow** *Oakland YWCA*, 1515 Webster, Oakl; (510) 436-5085. \$16-19. Thurs/3-Sat/5, 8pm; Sun/6, 3pm. With *The*

*Great Celestial Cow*, TheatreFIRST has come to deliver us from clunking and clichéd plays about cultural prejudice and prohibition. In 1975, Sita and her two children leave behind India and their cow to join their family in London. In the hands of playwright Sue Townsend (comic novelist of the *Adrian Mole* series), this well-worn theme of culture clash is reshaped into a very clever and intelligent narrative spanning ten years and brimming with observation. Ekow Daniels and Lauren Grace are boisterous and witty in at least five roles each, but our attention never wavers from the Indian family, where Ruchira Shah gives as sharp a portrait of a rebellious teenage daughter as Rishi Shukla does of a spoiled and selfish son. With only two actors not playing more than three parts, the acting is understandably uneven, but, in the end, the play is a classic of its kind. (Baghdachi)

**Humpty Dumpty** *San Jose Repertory Theatre*, 101 Paseo de San Antonio, San Jose; (408) 367-7255. \$20-48. Tues-Sat, 8pm (also Sat, 3pm); Sun, 2pm (also April 13, 20, 7pm). Through April 20. Eric Bogosian knows the schizoid landscape of fear and helpless isolation that is the Land of the Free better than anyone, and can usually deliver it with insight, humor, and just barely contained chaos. In the West Coast premiere of his surprisingly tame new play, two thirtysomething couples — caffeinated, cell phone addicted, overachieving urbanites — embark on a vacation in upstate New York, in a house furnished with enough accoutrements to amount to a big bourgeois picnic blanket between tenderfeet and the great unmanicured outdoors. It suits first arrivals Max the writer (Saxon Palmer) and Nicole the editor (Elizabeth Hanley Rice) as less "colonial" and "more patriotic" than the Caribbean. Things get cozier when hip Scrabble partners Troy (Louis Lotorto) and Spoon (Amy Brewczynski) arrive. Meanwhile, Max idealizes groundskeeper Nat (Andy Murray) as nature's ultimate rube. But things change when the power goes out and their supercilious postmodern armor melts away amid the creeping fear that it might never go back on. Director John McCluggage (also San Jose Rep associate artistic director) gives the derivative script a slick production that makes the worn humor and clichéd characterizations as reasonably entertaining as the Hollywood movie you sense is on the horizon, especially in the second act in which the muscular cast gets to stretch out. But for all its resonant post-9/11 apocalyptic gloom, Beckett it is not. (Avila)

**The Legacy Codes** *Lucie Stern Theatre*, 1305 Middlefield, Palo Alto; (650) 329-0891. \$20-45. Wed/2-Sat/5, 8pm; Sun/6, 2pm. See "Halfway Home," page 37.

**Oedipus Rex** *8th Street Studio Theatre*, 2525 Eighth St. Berk; (510) 704-8210. \$10-20. Extended run: Thurs/3-Sat/5, 8pm. Shotgun Players try sportingly for the summit of Sophocles' high tragedy, having of late had considerable success with the Greek classics. Director Patrick Dooley, with help from Kimberly Wilday's choreography and Tim Barsky's persuasive sound design, achieves some dynamic effects in making the work vital to a modern audience, but the balance between more naturalistic performances and the sort of pageantry that successfully informed previous renderings of classic texts remains uncertain here. (Avila)

**Scab** *La Val's Subterranean Theatre*, 1834 Euclid, Berk; (510) 464-4468. \$10-15. Thurs/3-Sat/5, 8pm. In Sheila Callaghan's darkly comic grad school drama, Anima (the perfect combination of neurosis and deadpan humor played by Alyssa Bostwick) is falling in love with her roommate Christa (a naïve good girl with a lustful streak played by Emily Klein) who is herself secretly sleeping with Anima's ex-boyfriend (a mixture of false sensitivity and outright sliminess portrayed by Noah James Butler). As Anima struggles to understand her attraction to Christa and to come to terms with her father's recent death, she is haunted by dreams of her dysfunctional family and receives visits from one tough Virgin Mary (Eleanor Scott) and two giggling angels in

2002/2003 Season

## CAL PERFORMANCES



## Momix Dance Theater

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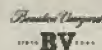
## OUT with A.C.T.

The Constant Wife Apr 16

by W. Somerset Maugham  
directed by Kyle Donnelly

A brilliant social comedy of marital maneuvers, W. Somerset Maugham's *The Constant Wife* is a witty and sophisticated portrait of upper-class London society in the 1920s, where the main preoccupation is with illicit love and strategic games played in the battle of the sexes.

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## stagelistsings

bondage gear (Pete Caslavka and Butler). As the story unfolds, one can't help but feel it's a bit more "freshman year college" than grad school, but Impact Theatre's cast of actors, under the smart direction of Melissa Hillman, bring such fresh energy to the stage that we're easily drawn into their characters' overwrought dramas. (Shalson)

**Syncopation** Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. \$25-43 (Tues, pay what you can). Tues, Thurs-Sat, 8pm (also Sat/5, April 12, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through April 13. The Marin Theatre Company performs Alan Kane's play about a pair of ballroom dancing partners in 1912 New York.

## dance

**'Co-ExisDance: A Shared Evening of Performance'** Xenodrome, 1320 Potrero; 460-5150. Fri-Sat, 8pm. \$10-20. This shared evening of multicultural, multidisciplinary dance works features works by Carmen Carnes/VadaDance and Priscilla Park/Juju and the Nomadic Performance Ensemble.

**Paul Taylor Dance Company** Yerba Buena Center for the Arts Theater, 700 Howard; 392-4400. Program A: Thurs/3, 8pm; Sun/6, 2pm. Program B: Fri/4, 8pm. Program C: Wed/2, and Sat/5, 8pm. \$35-49 (all three programs, \$95-132). The popular ensemble performs three different programs, including the new-to-San Francisco *Promethean Fire*, *A Field of Grass*, and *Black Tuesday*. See "War Memorials," page 39.

**'Pilot 40'** ODC Theater, 3153 17th St; 863-9834. Wed, 8pm. \$12. Six emerging choreographers perform: Brittany Brown, Nora Chipaumire, Faye Driscoll, Schaandra Krown, Susan Marvin, and Rachel Whiting. **San Francisco Ballet** War Memorial Opera House, 301 Van Ness; [www.sfballet.org](http://www.sfballet.org). Program Five: Wed/2, 7:30pm; Fri/4, April 10 and 12, 8pm (also April 12, 2pm); Sun/6, 2pm. Program Six: Thurs/3, Sat/5, Tues/8, April 11, 8pm (also Sat/5, 2pm); April 9, 7:30pm; April 13, 2pm. \$8-120. Program Five is a mixed-repertory program with *The Waltz Project*, *Nanna's Lied*, and *Connnotations*; Program Six is the full-length *Jewels: A Ballet in Three Parts*.

**Strong Current** Dance Mission Theater, 3316 24th St; 273-4633. Fri-Sat and April 13, 8pm. Through April 13. \$14-16. Kirstin E. Williams's company performs *Under-Ground: Behind the Faces*, an exploration of women's roles in society over time.

## Bay Area

**Momix Dance Theater** Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-9988. Fri-Sat, 8pm (also Sat, 2pm). \$20-42. The company, under the direction of choreographer Moses Pendleton, performs *Opus Cactus*, inspired by the American Southwest.

**Randee Pauve and Pauve Dance** Western Sky Studio, 2547 Eighth St, Berk; [www.pauvedance.org](http://www.pauvedance.org). Sat, 8pm. \$10-12. See Critic's Choice.

## performance

**BATS Improv** Bayfront Theater, Fort Mason Center, Marina at Laguna; [www.batsimprov.com](http://www.batsimprov.com). Fri-Sat, 8pm. \$14. This week's shows: "Disco Romance" (Fri); "Improv and a Movie" (Sat).

**'Code Blue at the Genome Zoo'** Exploratorium, 3601 Lyon; 561-0308 (reservations recommended). Sat-Sun, 2pm. Through May 10. \$6-10. True Mysteries presents Barbara Damashek's family-friendly play about the hidden world of laboratory science and genetic research.

**'Come and Get it!'** Peña PachMama, 1630 Powell; 646-0018. Thurs, 7-10pm. \$5. Cabaret duo the Kitchenettes perform their monthly musical revue, a show promising "songs of food, love, and lust."

**'Dark Night in KarnyTown'** DNA Lounge, 373 Eleventh St; [www.kabaretstore.com](http://www.kabaretstore.com). Sun, 9pm. \$12-15. Unusual cabaret acts, naughty clowns, burlesque dancers, and more comprise this circus-themed show.

Continued on page 82

NOW-APR 27

# the Constant Wife

by W. Somerset Maugham  
directed by Kyle Donnelly

A brilliant social comedy of marital maneuvers, W. Somerset Maugham's *The Constant Wife* is a witty and sophisticated portrait of upper-class London society in the 1920s, where the main preoccupation is with illicit love and strategic games played in the battle of the sexes.

Tickets: \$11-\$61

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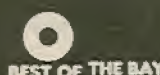
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## film listings

### Performance

From page 81

'**Drag Attack!!!**' and '**Cave In Cave Out**' New College of California Theater, 777 Valencia; 437-3487. Fri-Sun, 8pm. Through April 13. \$10-15 (no one turned away for lack of funds). The Experimental Performance Institute presents a "rock theater double feature" with new works by ghosttown productions and Fudim Locomotive Industries.

'**EROShambo Surreal Robotic Cabaret**' Omni-Circus, 550 Natoma; 701-0686. Sat, 9:30pm. Ongoing. \$10-15. A cast of musicians, per-

formance artists, and robots appears in this original cabaret show.

'**The Experience Junkies**' Spanganga, 3376 19th St; 821-1102. Thurs, 8pm. Through April 24. \$8. Storyteller and performance artist Zeke Tyrus presents his new show.

'**Gorgeous, A Journey of the Body**' New Conservatory Theatre Center, 25 Van Ness; 861-4914, ext 109. Wed/2, Mon/7, April 8-9, 10am; Sat/5, 2pm. \$5. The New Conservatory Theatre's YouthAware Program presents Anna Furse's new "theater-in-education" play about body image struggles among young people.

'**An Intimate Evening with Didik Nini Thowok**' Noh Space, 2840 Mariposa; 621-7978. Mon-Tues, 8pm. \$10-15. See 8 Days a Week, page 54.

'**Live Mo' Life**' Bindlestiff Studio, 185 Sixth St; 974-1167. Thurs-Sat, 8pm. Through April 12. \$8-15 sliding scale. Bindlestiff Studio presents a sketch comedy show featuring the Overseas Artists and Bindlestiff Players.

'**Make Laugh, Not War: An Evening of Political Comedy**' Call (415) 522-3737 for location information. Thurs, 8pm. Pay what you can. Will Durst, Josh Kornbluth, Bridget Schwartz, Bill Santiago, Doug Holsclaw, Sara Felder, Lisa Geduldig, Moshe Cohen, Amy Boyd, and other comics perform political comedy. Proceeds benefit SF Indymedia.

'**The Original Fat-Bottom Revue's Knock-Down, Drag-Out, Big-Time Cabaret**' SomArts Cultural Center, 934 Brannan; 756-5593, www.bignmoves.org. Sat, 8pm. \$20-30. "Eye-poppin', bodice-burstin' burlesque" featuring Big Moves' size-diverse dancers, plus live music.

'**The Outsider in the Homeland: Tales of Arrival and Identity**' Jon Sims Center for the Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10 (sliding scale). Jon Sims artists-in-residence Dhaia Tribe perform their latest work, which uses poetry, music, and visual art to explore the idea of "the outsider" in America.

'**Reservoir Dogs, the Play**' Spanganga, 3376 19th St; www.spanganga.org. Fri-Sat, 10pm. Through April 19. \$10-15. Monkey Trouble presents the stage version of the movie, adapted by H.L. Nolan.

'**They Speak Through Us**' and '**The OG and the B-Boy**' Buried Clay Theater, 762 Fulton; 292-1850, www.culturalodyssey.org/season. Thurs-Sat, 8pm. Through April 12. \$15. Cultural Odyssey presents a double bill of performances featuring Idris Ackamoor and Rhodessa Jones.

'**Voci**' ODC Theater, 3153 17th St; 863-9834. Thurs-Sat, 8pm. \$12-15. Pamela Z performs a new solo multimedia performance work.

### comedy

**BrainWash Café** 1122 Folsom; 861-3663. Thurs, 8pm: Comedy open mic hosted by Tony Sparks, free. Mon, 8pm: San Francisco Improv Co-operative presents "Monday Night Improv," free.

**The Mock Cafe** 1074 Valencia; 826-5750, ext 4. Fri, 9pm: "No 'Y' Chromosome Comedy Showcase One Year Anniversary Show," \$7.

**Palace of Fine Arts** outside lawn, Richardson at Bay; www.blueblanketimprov.com. Sun, 11am: Blue Blanket Improv presents a free workshop and improv show. Ongoing.

**Spanganga** 3376 19th St; 341-16-4, ext 2. Fri-Sat, 8pm: "Uphill Both Ways" sketch comedy revue, \$10. Through April 12.

**Studio 210** 3435 Cesar Chavez; 869-5384. Sat, 8pm: "The Short and Long of It," improv with the Un-Scripted Theater Company, \$7-10.

### spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

**Wednesday:** BrainWash Café 1122 Folsom; 440-5530. "Spoken Word Salon," with host Diamond Dave Whitaker, 8pm, free.

**Thursday:** Coppa D'Oro Cafe 3166 24th St; 826-8003. "Poetry on the Patio," spoken word and acoustic music open mic with host Charlie Getter, 6:30pm, free. Poetry Center Humanities Bldg, Rm 512, San Francisco State University, 1600 Holloway; 338-2227. Eileen Tabios and Maureen Owen read, 4:30pm, free. Morrison Library Doe Library, UC Berkeley, Berk; (510) 642-0137. Cornelius Eady reads poetry, 12:10pm, free.

**Friday:** Berkeley Public Library Main Branch, 2090 Kittredge, Berk; (510) 981-6121. "First Annual Haiku in Berkeley? Poetry Contest Reading," 7pm, free. SomArts Cultural Center 934 Brannan; 252-4655, www.writerscorps-sf.org. San Francisco Youth Poetry Slam League hosts a poetry slam, 7pm, free. Escape from New York Pizza 333 Bush; http://poetryandpizza.homestead.com. "Bitches of All Seasons (BOA) Reading," to benefit the Women's Community Clinic, 7:30pm, \$5.

**Saturday:** Small Press Traffic 1111 Eighth St; 551-9278. Camille Martin reads poetry, 3:30pm, \$5. Berkeley Public Library West Branch, 1125 University, Berk; (510) 527-9905. Bay Area Poets Coalition hosts an open reading, 3pm, free.

**Monday:** Perry's Joint 1661 Fillmore; 931-5260. "Celebration of the Word," with featured reader Joan Brady and open mic, 7pm, free. Pegasus Books 2349 Shattuck, Berk; (510) 649-1320. Bert Glick and Geri Digiorio read poetry, 7pm, free.

**Tuesday:** Spanganga 3376 19th St; 821-1102. "The Spang Bang," open mic for all types of performers, 8pm. \$2 (suggested donation). Faculty Lounge Rothwell Center, Mills College, 5000 Macarthur, Oukh; (510) 430-3250. Robert Grenier reads poetry, 5:30pm, free.

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## film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Meryl Cohen, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Patrick Macias, and Chuck Stephens. Film interin is Laurie Koh. See Rep Clock, page 90, and Movie Clock, page 91, for theater information.

### Opening

• **Assassination Tango** Robert Duvall wrote, directed, produced, and stars in this idiosyncratic homage to the tango. Duvall plays John J. Anderson, a hotheaded but basically good killer-for-hire, just trying to settle down with a nice girlfriend (Kathy Baker) and her 10-year-old daughter (Jenny Katherine Micheaux Miller). He gets sent on a short assignment to kill a general in Buenos Aires, but is stuck there waiting as the military leader is delayed in the countryside. In the meantime, Anderson becomes enthralled by the tango and by gorgeous Manuela (Duvall's real-life girlfriend, Luciana Pedraza), a wry instructor who guides him into the dance's culture. Duvall is great at playing out the shortcomings of age and character while maintaining a likable dignity. The plot meanders a bit, but that is not the point in this film. What lights the way is Duvall's passion for the tango and enthusiasm for improvisational acting. On the whole, *Tango* is eccentric and lovely, even if it does border on fantasy. (1:53) *Lumiere*. (Koh)

• **By Hook or By Crook** See "Partners in Crime," page 36. (1:38) *Red Vic*.

• **Chaos** A Parisian woman leaves her selfish husband when she befriends a prostitute. (1:49) *Act 1 and II*.

Continued on page 83







# Opening

From page 83

presidential perch. Familiar elements — the confusing butterfly ballot, the plague of the “hanging chad” during the recounts — are

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EIGHT WOOFED \_\_\_\_\_

Then bring your answers down to the Bay Guardian Building (135 Mississippi Street @ 17th Street) on Monday, April 7th between 3-5pm. One lucky winner will be chosen at random from all entries received and will win a gift certificate to a fun San Francisco restaurant.

Each pass admits two. Limit one pass per person/household (no exceptions!) Passes distributed on a first come, first serve basis to all those with correct answers, while supplies last. **PRIZED** for language, sexuality, drug content and some violence. Please note: Passes received through this promotion do not guarantee you a seat at the theatre. Seating is on a first come first serve basis. Except for members of the reviewing press. Theatre is overbooked to ensure a full house. No admittance once screening has begun. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket, and accepts any restrictions required by ticket provider. Fox Searchlight Pictures, SF Bay Guardian, and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. No purchase necessary. Participating sponsors, their employees & family members and their agencies are not eligible. **NO PHONE CALLS!**

**THE GOOD THIEF** opens in theatres on Friday, April 11th.

revisited, but even scarier than Florida secretary of state Katherine Harris's dragon-lady visage are the hard facts underreported by the mainstream media, especially a Republican-driven plot to purge voter rolls of citizens (mostly African American Democrats) incorrectly identified as convicted felons. Filmmakers Richard Ray Perez and Joan Sekler are clearly anti-Bush, but even Al Gore's camp gets taken to task here; after seeing *Unprecedented*, you'll be hard-pressed to think of elections or our so-called democracy with any amount of optimism. (1:00) *Red Vic*. (Eddy)

**What a Girl Wants** A spunky American teenager (Amanda Bynes) travels to London to spend time with her long-absent politician father (Colin Firth). (1:44) *Century Plaza, Century 20, Grand Lake, Jack London*.

## Ongoing

**About Schmidt** (2:04) *Four Star, 1000 Van Ness, Adaptation* (1:52) *Four Star, 1000 Van Ness.*  
**Agent Cody Banks** (1:42) *Century Plaza, Century 20.*  
**Amandla! A Revolution in Four-Part Harmony** (1:43) *Four Star, Rafael, Shattuck.*  
**Basic** A take-no-prisoners Army Ranger commander (Samuel L. “Bad Motherfucker” Jackson) stages an impromptu jungle exercise for six of his soldiers. Only two return alive, with wildly conflicting stories as to what happened. It's up to a brash Army lieutenant (Connie Nielsen) and a wild-card former

Ranger (John Travolta) to find out what really happened, but can anyone be trusted? Still licking his wounds from that ill-advised *Rollerball* remake, director John McTiernan commandeers this ego-driven Hollywood star vehicle into the predictable territory of Military Thriller 101; even the 11th-hour plot twists and land mines of surreality (you've got to admire any film that stops its narrative to break for an inexplicable tango-choreographed fight/love scene) feel bland and safe. Much has been made of the *Pulp Fiction* twins' reunion, but anyone expecting the dynamic duo's chemistry redux will simply have to settle for *Rushmore*-lite asides and the sense that some actors may need a break from both their sthick and the spotlight. (1:35) *California, Century Plaza, Century 20, Jack London, Kabuki, Metreon, 1000 Van Ness.* (Fear)

**Bend It like Beckham** With a witty screenplay, feel-good story, and kick-ass soundtrack, Gurinder Chadha's *Bend It like Beckham* (named, by the way, for the soccer star who's also known as Mr. Posh Spice) has already broken box-office records in the U.K. and arrives in the United States with a worldwide \$50 million gross already under its belt. Jess, Beckham's protagonist, is a reluctant challenger who's driven by her passion for soccer to deviate from the expectations of her old-world family. Beckham pointedly punctures English, Indian, and immigrant foibles despite a few jokes that are broad enough to hit the side of a barn. But

its pseudo-lesbian subplot is unlikely to ruffle viewers of any lifestyle. More satisfyingly, the film's climactic wedding scene erupts into high drama with mistaken-identity mischief delicious enough to ensure it won't be mistaken for *Monsoon Wedding*. (1:42) *Shattuck.* (B. Ruby Rich)

**Boat Trip** Where's a mammoth iceberg when you need one? *Boat Trip* is spectacular in its badness: The antics begin when an irate travel agent books the straight Cuba Gooding Jr. and Horatio Sanz on — horror of horrors! — a gay cruise, stranding them aboard a floating stereotype of whips, thongs, and penis-shaped ice sculptures. Good thing there's a hot female dance instructor (Roselyn Sanchez) for Gooding to romance — though he has to play gay because she's fed up with men. Meanwhile, Sanz gets busy chasing tail when the cruise ship rescues the Swedish National Suntanning Team. Both guys manage to make complete asses of themselves in this “gaynormous” mess (Sanz's word) of tasteless humor. Worse, violins actually swell whenever the filmmakers sprinkle a tolerance message among the cheap jokes. *Boat Trip's* saving grace is that it's the most ridiculous-worth film I've seen in a long while. (1:35) *Century 20, Kabuki, Metreon, 1000 Van Ness.* (Koh)

**Bowling for Columbine** (1:59) *California, Piedmont.*  
**Bringing Down the House** (1:45) *Century Plaza, Century 20, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda.*

Continued on page 86

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MUSIC BY CHRISTOPHER GUEST & EUGENE LEVY

ORIGINAL SCREENPLAY BY PERFORMED BY CHRISTOPHER GUEST / JOHN MICHAEL HIGGINS / EUGENE LEVY / MICHAEL MCKEAN / CATHERINE O'HARA / ROBERT LEIGHTON / PARKER POSEY / FRED WILLARD  
SCREENPLAY BY BOB BALABAN / JOHN MICHAEL HIGGINS / EUGENE LEVY

**A MIGHTY WIND**  
has blown and hidden the names of the folk bands listed below (up, down, diagonally and backwards).

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F E Q K P M S E M A R I R  
V F T N I L T M C S F V U  
Q A C E Y K R Y G P C I O  
A C E M R J U E U M X N B  
L L K K G P N N I U G C M  
N W H L N H A R R W V E A  
M O B O U G V U E G B N T  
Z T R F H F W O L U J T N  
X H A B E D Y J I M L N A  
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Y I X J T A Z A C E T R C  
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**BONUS:** Find this unlisted clue and you could win a gift package from His Royal Highness the Lord of Balls! What 1950's San Francisco avant-garde performance space/coffeehouse, a breeding ground for comics and folk groups, eventually became known as a North Beach strip club?

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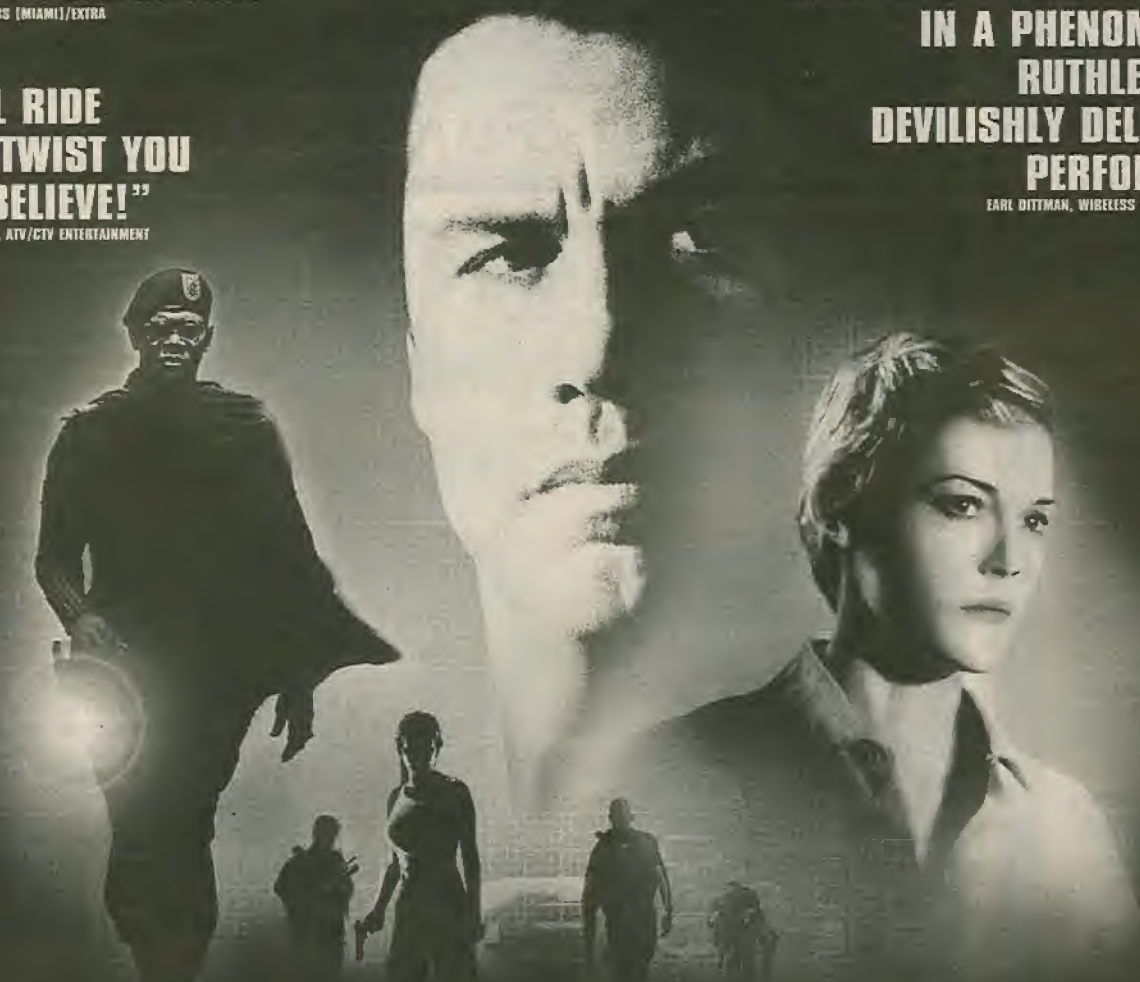
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MAIRIANA BACHYNSKY, MTV/CTV ENTERTAINMENT

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EARL DITTMAN, WIRELESS MAGAZINES (HOUSTON)



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## film listings

### Ongoing

From page 84

- Chicago (1:47) Century 20, Empire, Galaxy, Grand Lake, Jack London, Metreon, Presidio.
- City of God (2:10) Four Star, Opera Plaza.

**The Core** The main thing *The Core* has going for it, besides the Aaron Eckhart eye candy, is the fact that it has a somewhat original premise: instead of a threat from outer space, the human race is forced to deal with the consequences when a top-secret government weapon (an earthquake-making device

dubbed "Project Destiny") causes the planet's core to stop rotating. Magnetic fields are horribly disrupted, causing atmospheric nightmares that see pacemakers and pigeons go haywire and Rome reduced to rubble in an electrical superstorm. Naturally, a ragtag team of scientists and astronauts (in addition to Eckhart, the surprisingly strong cast includes Hilary Swank, Delroy Lindo, Bruce Greenwood, and Stanley Tucci) is assembled to pilot a makeshift subterranean transport and "jump-start the core" with nukes. From there, familiarity abounds—beady-eyed military villains, corny dialogue, obvious plot foreshadowing—and *The Core* easily falls short of gelling into the kind of cheesy goodness that so served the likes of *Armageddon* and *Independence Day*. (2:15) Century Plaza, Century 20, Jack London, Kabuki, Metreon, 1000 Van Ness. (Eddy)

**Divine Intervention** Palestinian director Elia Suleiman's *Divine Intervention* is neither documentary nor docudrama, nor even a Costa-Gavras-style feature designed to prompt international action. Rather, shooting in Nazareth and on the road to Jerusalem with a largely Israeli crew and an irreverent eye, Suleiman translates his riven, battle-weary homeland into a comic parable full of slapstick provocation. Consider the opening: Santa Claus gets mugged. A spoof on local violence? A gloss on racial intolerance? A salvo in an ongoing argument about symbolism versus action? It's a bracing opening for a film that fuses humor with inchoate rage but only much later deploys fantasy violence to make a political point, albeit a surreal one. Distilling tragedy from tedium, *Divine Intervention* invites the viewer into a meditation on the absurdity of daily existence in today's Middle East, as seen from the perspective of Palestinians relentlessly occupied with occupation. Could anything be braver or more taboo at this moment than humor? It is a brave filmmaker who can set aside the easy posture of outrage to mine conundrums and contemplate deeper truths. It is a truly exceptional one who can do all of that without compromising the history that lies at the heart of the self. (1:29) Rafael, Shattuck. (Rich)

**Dreamcatcher** The mind of Stephen King hath wrought some wonderful movies. *Dreamcatcher* is not one of them. As directed by Lawrence Kasdan from an inconsistent script by Kasdan and William Goldman, this tale of four friends facing an alien menace in snowy isolation mixes recycled King motifs (including elements of *Stand by Me*, *It*, and *The Shining*) into an increasingly incomprehensible story, the obvious product of a zillion-page

Continued on page 88

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-KEVIN THOMAS, LOS ANGELES TIMES

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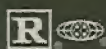
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## atom egoyan

Celebrated director Atom Egoyan makes a special appearance to discuss the range of his work—from feature films to installations—following a screening of his 1987 film *Family Viewing*. This exclusive event is part of *The Seventh Art: New Dimensions in Cinema*, SFMOMA's monthly film series.

Tickets \$12—\$15, available at SFMOMA and www.ticketweb.com. Seating is limited; advance purchase is recommended.

Don't miss *Close*, an installation by Atom Egoyan and Julião Sarmento, featured in *Reel Sculpture: Film into Art*, on view April 5 through August 3.



Atom Egoyan; Courtesy Johnnie Eisen; © Ego Film Arts. *The Seventh Art: New Dimensions in Cinema* is generously supported by the Susan Wildberg Morgenstein Fund. Media sponsor: SFSTATION.COM.

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## film listings

### Ongoing

From page 86

book being winnowed down into two hours of cinema. The only scene worth noting is Jason Lee's blood-and-guts battle with a "shit weasel" from outer space — unless you're looking to yuk it up, in which case, stay tuned for the Morgan Freeman master class in villainous overacting. (2:16) *Century 20, Metreon, 1000 Van Ness, Shattuck*. (Eddy)

*Frida* (1:58) *Balboa*.

*Gangs of New York* (2:57) *Galaxy*.

► *Gaza Strip* American director James Longley's crucial *Gaza Strip* is a must-see. Ariel Sharon's election in January 2001 led to an eruption of violence that persuaded Longley, who originally intended to stay in the area for two weeks, to film for the next three months. The film's focus is children, especially a group of newspaper boys whose numbers dwindle and whose profound sense of despair (so jarringly out of place in 10- and 12-years-olds) leads some to wish out loud for death and a chance at paradise instead of a world of grief and increasing degradation. (1:14) *Roxie, (Avila)*

*He Loves Me, He Loves Me Not* (1:42) *Four Star*.

► *Head of State* First-time director Chris Rock stars as Mays Gilliam, a D.C. Alderman who becomes the first African American major-party presidential candidate just weeks before the election (the scheme behind this, which includes a plan to have an unknowing Gilliam lose on purpose, proves hardly important). At first, Gilliam follows the orders of his tightly wound campaign advisors (Dylan Baker, Lynn Whitfield), but he's soon convinced by his brother/running mate (Bernie Mac, underused but spot-on as always) to unleash his true personality, which includes for-the-people speeches delivered stand-up style ("How many of you have two jobs so you can afford to be broke?") Rock is less polished as a director than a performer, but when he's on, there's nobody funnier, as this largely enjoyable comedy proves. (1:35) *Century Plaza, Century 20, Jack London, Kabuki, Metreon, 1000 Van Ness*. (Eddy)

*The Hours* (1:54) *1000 Van Ness, Shattuck*.

*The Hunted* (1:34) *Kabuki, Metreon, 1000 Van Ness*.

► *Laurel Canyon* (1:43) *Albany, Empire, Piedmont*.

*The Lion King IMAX* (1:29) *Metreon IMAX*.

*The Lord of the Rings: The Two Towers* (2:59) *Metreon*.

*Old School* (1:30) *Kabuki, Metreon, 1000 Van Ness*.

► *The Pianist* (2:28) *Albany, Grand Lake, Piedmont*.

► *Piglet's Big Movie* The latest Disneyfication of A.A. Milne's classic stories has all the sweetness of the characters with none of the whimsical spice. This time, after failing to appreciate their little pal's heroism, Pooh and friends search for the missing Piglet by using his book of memories. It's a plot familiar to anyone who's seen a television flashback show, with the same results: if you love the cast, you'll enjoy the show, but you'll spend much of the hour and a half wishing you were watching the original episodes, or wishing they'd thought up a fresh story. (1:15) *Grand Lake, Oaks, 1000 Van Ness*. (Jean Field)

► *The Quiet American* (1:52) *Piedmont, Shattuck*.

► *Rabbit Proof Fence* (1:34) *Balboa, Rafael, Red Vic, Shattuck*.

► *Russian Ark* (1:48) *Balboa, Rafael*.

*Sandstorm* A potter in rural India (Nandita Das) organizing a women's rights group is gang raped as a "warning." She then finds that her search for justice only proves India's male-centric society runs rotten to the core. Basing *Sandstorm* on a true story, director Jag "Jagmohan" Mundhra courts controversy from the outset. While the film certainly aims high by setting its crosshairs on the rampant sexism, caste-ism and corruption in India's social landscape, its central motif of gender-specific struggling is undone by Mundhra's broad, kitchen-sink approach to directing. Everything from sly satire to courtroom drama to gaslight theater caricatures is paraded out in lieu of a consistent narrative style, while elemental thematic factors, such as the westernized Anglo-Indian journalist covering the persecuted woman's story, go unexplored in favor



film listings

of melodramatics. As an exposé of the country's medieval treatment of women, *Sandstorm* seems stilted and stillborn; should India ever start up its own Lifetime channel, however, it will have at least one film perfect for programming. (2:00) *Galaxy, Oaks, (Fear)*

**Shanghai Ghetto** (1:35) *Balboa.*

**Spirited Away** (2:04) *Galaxy, Grand Lake, Kabuki, Metreon, Shattuck.*

**Spun** Following the doings of a loosely connected gang of SoCal drug addicts, *Spun* accurately approximates a crystal meth high by being hilarious, grotesque, and annoying in equal parts. Swedish director Jonas Åkerlund has a wicked fascination with the low end of American life (the kind in which trailers figure prominently), and he lays out the environs and inner worlds of his speed freaks with every music-video edit and visual gimmick in the armory. Meanwhile, a not entirely convincing air of "slumming it" hovers around Jason Schwartzman, Brittany Murphy, and Mena Suvari as they toot, jabber, and interact with an odd collection of cameo players (including Deborah Harry, China Chow, and Rob Halford). John Leguizamo's bug-eyed hyperactive shuck gets by on sheer volume alone, but it is Mickey Rourke's quietly monstrous performance as the cook that holds *Spun* together—at least until the third act, which trades in intense black humor and grimy close-ups for overreaching dramatics that reduce something wild to nothing more than another just Say No piece. (1:36) *Act I and II. (Macias)*

**Talk to Her** (1:52) *Shattuck.*

**Tears of the Sun** (2:01) *Century 20, Metreon, 1000 Van Ness.*

**25th Hour** (2:26) *1000 Van Ness.*

**View from the Top** Gwyneth Paltrow has won an Oscar. Mike Myers is a prolific and inventive comedic genius. Mark Ruffalo stunned audiences and critics alike with his award-winning performance in 2000's *You Can Count on Me*. The fact that all three of these accomplished actors star in *View from the Top* proves conclusively that sometimes the whole is worth significantly less than the sum of its parts. Even the supporting cast, which includes big names like Kelly Preston and Rob Lowe, brings a broad and long résumé to the table. So what went wrong? Screenwriter Eric Wald probably had the right idea when he wrote a spoof about the surreal world of flight attendant training programs, complete with beauty classes and mock airplane cabins. But somewhere along the way this filmmaking team forgot they were joking. Instead of a parody they made a formulaic romantic comedy, and a bad one at that. (1:27) *Century 20, Metreon, 1000 Van Ness, (Cohen)*

**Rep picks**

► **'Beyond Black and White: Films on the Black Panthers'** See "Loaded Images", page 33. *PFA Theater.*

► **'The Films of Frederick Wiseman'** Judging from the way the "stars" of Frederick Wiseman's epic documentaries (he prefers the more apt term *reality fictions*) continually seem to damn themselves with their own words, actions, and inactions, it would be easy to think the person operating that shuttered apparatus had simply set it up and let the reels run. Lacking music, voice-overs, and linear narratives, Wiseman's films don't resemble typically subjective cinematic journalism so much as undiluted transmissions from a fly on the wall. He merely provides the information in pieces, trusting viewers to complete the finished big-picture puzzle. Though PBS intermittently airs his three-hour-plus films, screenings are rarer than comet sightings, and none of his work is widely available on video. Thus, the Pacific Film Archive's partial retrospective of Wiseman's oeuvre is a dream come true. Seventeen of his films are scheduled, including his infamous mental hospital exposé *Titicut Follies* (1967), the devastating critique of crushed individuality known as *High School* (1968), and the revolutionary science fiction of *Primate* (1974). Long praised but scarcely seen, his work has garnered a reputation for being the best that "direct cinema" has to offer. *PFA Theater. (Fear)*

**Tangled Roots** Little art has explored the immense guilt embedded in post-WWII German culture. Funding for such projects hard is to come by, and so are Germans willing to speak about the Holocaust from the standpoint of

family involvement, and subsequent unspoken shame. Half visual diary, and half family history, Heidi Schmidt Emberling's *Tangled Roots* (2001) explores identity from close quarters.

She is the American-born offspring of a Jewish American mother and a German father who eloped to Vegas. The film documents Emberling's discovery that her grandfather was a Nazi

soldier, although not part of the units that killed Jews. The first half of the film lingers too long on family lore, but the second becomes engaging as soon as she begins to ask tough

questions of her relatives. Emberling's Jewish family emanates fierce pride, while her German side accepts that they have none. (1:06) *Verba Buena Center for the Arts. (Koh) ♦*

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## filmrep clock

Schedules are for **Wed/2-Tues/8** except where noted. Double features are noted with a \*. Director and year are given when available.

**ARTISTS' TELEVISION ACCESS** 992 Valencia; 824-3890. \$4-5. "San Francisco Bike Messenger Association Benefit and Film Festival," Sat, 1-5. "Other Cinema": "Guerrilla News Network vs. the CIA" and "Speculative Archive" Sat, 8:30.

**CALIFORNIA COLLEGE OF ARTS AND CRAFTS OAKLAND CAMPUS** Nahl Hall, 5212 Broadway, Oakl; (510) 594-3600. Call for price. AfterMath: Unanswered Questions from 9/11 (Guerrilla News Network) Fri, 7.

**CASTRO** 429 Castro; 621-6120. \$5-8. "The Big Picture: The 50th Anniversary of Cinemascope": Return from the Ashes (Thompson, 1965) Wed, 1, 5:15, 9:35; Mademoiselle

(Richardson, 1966) Wed, 3:05, 7:30; Bar-barella (Vadim, 1968) Thurs, 7; Casino Royale (Huston, Hughes, Guest, and others, 1967) Thurs, 9. Nowhere in Africa (Link, 2001) April 4-16, 1:30, 4:30, 7:30 (no matinee shows Mon/7).

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222. \$5.50-8.50. Rabbit-Proof Fence (Noyce, 2002) call for times. Russian Ark (Sokurov, 2002) call for times. Divine Intervention (Suleiman, 2002) call for times. "Emotion Pictures: Celebrating Sam Fuller": • Tell Me Sam: Encounters with Samuel Fuller (1989) and Falkenau the Impossible: Samuel Fuller Bears Witness (1988) Wed, 7. Amanda! A Revolution in Four-Part Harmony (Hirsch,

2002) April 4-10, call for times. "Beyond Borders: An International Family Series": Minnoes (Bal, 2001) Sun, 1. Confidence (Foley, 2003) Tues, 7:15 (\$9-12). With star Edward Burns in person.

**GRAND LAKE NEIGHBORHOOD CENTER** 530 Lake Park, Oakl; www.ebcaw.org. \$1 (no one turned away for lack of funds). The Hidden Wars of Desert Storm Mon, 7. Followed by a discussion sponsored by the East Bay Community Against the War.

**JEZEBEL'S JOINT** 510 Larkin; www.sfindie.com. Free. "SF IndieFest Microcinema": Repo Man (Cox, 1984) Wed, 8; Good Kurds, Bad Kurds (McKiernan, 2000) Thurs, 8; "The Unamerican Film Festival," short films and trailers Fri, 8.



**Ain't no sunshine:** Swedish multimedia artist Paulina Wallenberg-Olsson (seen here in an untitled work) is among the participants in "Not My Self," a night of experimental video and video-based performance at New Langton Arts.

**METREON** Fourth St. at Mission; www.metreon.com. Free. "Cowboy Bebop Weekend" Sun, 11am-8pm.

**MILLS COLLEGE** Danforth Hall, 5000 MacArthur, Oakl; 510 636-7328. www.madcatfilmfestival.org. \$3-5. "MadCat Women's International Film Festival: Truth Seekers," short films by women from all over the world Fri, 7.

**NEW LANGTON ARTS** 1246 Folsom; 626-5416. \$6-8. "Not My Self," screening of experimental video and video-based performance by Janieta Eyre, Forcefield, Susan Giles, Timothy Hutchings, Royal Art Lodge, and Paulina Wallenberg-Olsson Sat, 8.

**111 MINNA GALLERY** 111 Minna; 681-3189. \$7-10. "Ideas in Animation: New and Established Animators," international animated films with live music by Nik Phelps and the Sprocket Ensemble Mon, 7:30, 9:30.

**PFA THEATER** 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "The Films of Frederick Wiseman": Titicut Follies (1967) Wed, 3; Welfare (1975) Thurs, 7; The Last Letter (2002) Fri, 7:30; Near Death (Part 1) (1989) Sat, 3:30; Domestic Violence (2001) Sat, 7; Near Death (Part 2) (1989) Sun, 2; Belfast, Maine (1999) Sun, 5:30; Hospital (1970) Mon, 7. "Video: Recent Revelations": "Canon Fodder" Wed, 7:30. "Beyond Black and White: Films on the Black Panthers": The Murder of Fred Hampton (Gray, 1971) with "Black Panther (a.k.a. Off the Pig)" (Newsreel, 1968) Tues, 7.

**RED VIC** 1727 Haight; 668-3994. \$3-6.50. War Photographer (Frei, 2001) Wed, 2, 7:15, 9:20. Unprecedented: The 2000 Presidential Election (Perez and Sekler, 2002) Thurs, 7:15, 9:15. By Hook or by Crook (Dodge and Howard, 2001) Fri-Mon, 7:15, 9:25 (also Sat-Sun, 2, 4:15). Rabbit-Proof Fence (Noyce, 2002) April 8-10, 7:15, 9:20 (also April 9, 2).

**ROXIE** 3117 16th St; 863-1087. \$3-7. Gaza Strip (Longley, 2002) Wed-Thurs, 6:15, 8, 9:45 (also Wed, 2:30, 4:30). • Hidden Wars of Desert Storm (Brohy and Ungerman, 2000) with "Right Road Lost" (Gamburg, 2001) April 4-10, 6:30, 9:30 (also Wed, Sat-Sun, 3:30); and Gaza Strip April 4-10, call for times.

**SAN FRANCISCO CINEMATHEQUE** Yerba Buena Center for the Arts, 701 Mission; 552-1990. \$4-7. "Delicate Meditations: Films by Karen Johannesen and Sheri Wills" Thurs, 7:30. San Francisco Art Institute, 800 Chestnut. "Shadows of Time: New Work by Ernie Gehr" Sun, 7:30.

**SAN MATEO COUNTY HISTORY MUSEUM** 777 Hamilton; (650) 299-0104. \$1-2. "Film Fest," historic nonfiction films from museum archives Sat, 2.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission; 978-ARTS. \$3-7. "YBCA Daytime Video Screenings: Works by Annika Larsson, Anneé Olofsson, and Annika Ström" Tues-Wed, Sat, 11a-5. Through April 13. "Goethe Institut and Holocaust Center of Northern California Present": Tangled Roots (Emberling, 2002) Wed, 7:30. "A World Worth Fighting For: Phil Karlson's America": • The Phenix City Story (1955) and Tight Spot (1955) Fri, 7. ♦

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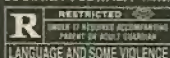
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# 'Phone Booth'

Off the hook

**S**limy media publicist Stu Shepard (Colin Farrell) — he puts the P.R. in "prick" — stops by New York City's last operating public phone booth daily to call a young actress (Katie Holmes) he's trying to seduce (his wife checks his cell phone bills, y'see). One morning, the phone rings after he's hung up; picking up the receiver, he's told by the voice on the other end that if he hangs up, he will be shot. There's a sniper who's watching him, an all-purpose avenging angel whose "wake-up call" to Stu comes with an ultimatum: either use this metaphorical kick to the head to change your ways or risk a literal bullet to your brain. One of Hollywood's legendary legacy projects, B-movie maestro Larry "It's Alive" Cohen's script has gone through years of stop-start turnarounds and various casting incarnations (Jim Carrey, Will Smith, and Brad Pitt were all attached at one point or another) before ending up in the hands of A-list hack Joel Schumacher (8mm) and current it-boy Farrell. Plagued by further bad baggage when real-life snipings last fall pushed back its release date indefinitely, the movie seemed more cursed than a play about a Scottish king. Maybe it's the diminished expectations but, given its dodgy history and pedigree, *Phone Booth* isn't nearly as bad as one would expect. Schumacher is a director whose plentiful excesses tend to be curbed under the governance of imposed restraints (see the low-budget, low-key *Tigerland*), and the built-in tension of the plot's geographical space is foolproof enough that even split screens and fish-eye lenses can't smother the claustrophobia. Farrell, who might as well officially change his name to "Rogue Charm," handles his pseudo-*Sweet Smell of Success* banter and paranoid, unraveling sleaziness smoothly until the third-act moral punctures the bubble. Still, given that it doesn't immediately descend into a mere *Dog Day Afternoon* with a dial tone, the film's a pleasant enough one-trick pony to ride to the end. (David Fear)



PHOTO BY CHRISTINE LOSS

**Superman, he ain't:** A morally corrupt New Yorker (Colin Farrell) finds himself in the crosshairs of a vengeful sniper in *Phone Booth*.

Show times are for Wed/2-Tues/8 except where otherwise noted. Double features are noted with a •. ♿ Wheelchair accessible. ♯ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 90, for information on rep houses and special film programs. For Movie Clock review, go to [www.sfbg.com](http://www.sfbg.com).

## San Francisco

**ALEXANDRIA** ♯ P Geary/18th Ave. 752-5100. Call for times. Basic, The Core, A Man Apart (starts Fri), View from the Top (Wed-Thurs).

**BALBOA** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com). • Shanghai Ghetto 12:05, 3:40, 7:15; and Rabbit-Proof Fence 1:55, 5:30, 9:15. • Frida 12:40, 4:45, 8:50; and Russian Ark 2:55, 7.

**BRIDGE** Geary/Blake. 352-0810. The Quiet American 4:40, 7:15, 9:45 (also Sat-Sun, 2:20).

**CENTURY PLAZA** ♯ P South San Francisco, Noor off El Camino. (650) 742-9200. Call for times. Agent Cody Banks, Basic, Boat Trip (Wed-Thurs), Bringing Down the House, Chicago, The Core, Dreamcatcher, Head of State, The Hunted, Phone Booth (starts Fri) 11:30a, 1:30, 3:30, 5:25, 7:30, 9:30. View from the Top (Wed-Thurs), What a Girl Wants (starts Fri) 11:35a, 2, 4:25, 7, 9:25.

**CENTURY 20** ♯ Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. Call for times. Agent Cody Banks, Basics, Boat Trip, Bringing Down the House, Chicago, The Core, Daredevil (Wed-Thurs), Dreamcatcher, Dysfunctional Family (starts Fri), Head of State, The Hours (Wed-Thurs), How to Lose a Guy in 10 Days (Wed-Thurs), The Hunted, The Jungle Book 2 (Wed-Thurs), A Man Apart (starts Fri), Old School, Phone Booth (starts Fri), Tears of the Sun, View from the Top, What a Girl Wants (starts Fri).

**CLAY** ♯ Fillmore/Clay. 352-0810. Dr. Strangelove Fri and Sat, midnight. The Pianist

4:30, 8 (also Sat-Sun, 1).

**COLMA (METRO CENTER)** ♯ P 280 Metro Center, Colma. (650) 994-2503. Call for times. About Schmidt, Bowling for Columbine (Wed-Thurs), Divine Intervention (Fri-Tues), Far from Heaven (Wed-Thurs), Frida (Wed-Thurs), Gangs of New York, The Hours (Fri-Tues), The Pianist (Fri-Tues), Piglet's Big Movie, The Quiet American (Fri-Tues), Shanghai Knights (Wed-Thurs), Spirited Away (Fri-Tues).

**CORONET** ♯ P Geary/Arguello. 752-4400. Dreamcatcher 12:15, 3:30, 7, 10:15.

**EMBARCADERO CENTER CINEMA** ♯ P 1 Embarcadero Center, Promenade level. 352-0810. Bend It Like Beckham 12:10, 1, 2:35, 4, 5:05, 7, 7:30, 9:30, 10. Bowling for Columbine 1:20, 4:20 (no show Mon and Tues), 7:10, 9:50. Laurel Canyon noon, 2:20, 4:50, 7:40, 10:10. Talk to Her 1:30, 4:30, 7:20, 9:45.

**EMPIRE** ♯ P West Portal/Vicente. 661-2539. Chicago 11:35a, 2, 4:45, 7:30, 10. Laurel Canyon 11:40a, 2:20, 5:10, 8, 10:25. Spirited Away 11:30a, 2:15, 5, 7:45, 10:30.

**FOUR STAR** Clement/23rd Ave. 666-3488. About Schmidt Wed-Thurs, 2:20 (also Wed, 7). Adaptation Wed-Thurs, noon, 4:40 (also Wed, 9:20); Fri-Tues, 12:15, 4:40, 9:05. Amandla Fri-Tues, 2:35, 7. Candy Von Dewd Thurs, 7:30. City of God 1:40, 5:40, 9:40. He Loves Me, He Loves Me Not noon, 4, 8, 1 Drink Your Blood Thurs, 9.

**GALAXY** ♯ Sutter/Van Ness. 474-8700. Call for times. Chicago, Gangs of New York, Safe Conduct (Wed-Thurs), Sandstorm, Spirited Away.

**KABUKI 8** ♯ P Post/Fillmore. 931-9800. Call for times. Basic, Boat Trip, Bringing Down the House, The Core, Head of State, The Hunted, Old School, Spirited Away.

**LUMIERE** ♯ P California/Polk. 352-0810. Assassination Tango (starts Fri) 7, 9:30 (also Fri-

Sun, 1:45, 4:30). Chaos (starts Fri) 7:15, 9:45 (also Fri-Sun, 2:15, 4:45). Open Hearts Wed-Thurs, 4:30, 7, 9:30. Spider Wed-Thurs, 4:45, 7:15, 9:45. Spun 7:30, 10 (also Wed-Sun, 5; Fri-Sun, 2:30).

**METREON** ♯ Fourth St/Mission. 369-6200. Call for times. Basic, Boat Trip, Bringing Down the House, Chicago, The Core, Dreamcatcher, Head of State, The Hunted, The Lion King, The Lord of the Rings: The Two Towers, Old School, Spirited Away, Tears of the Sun, View from the Top.

**METRO** Union/Webster. 931-1685. Bringing Down the House Wed-Thurs, 1:30, 4:15, 7, 9:45. Phone Booth (starts Fri) 12:30, 2:45, 5, 7:15, 9:30.

**1000 VAN NESS** ♯ P 1000 Van Ness. 931-9800. Call for times. About Schmidt, Adaptation, Basic, Boat Trip, Bringing Down the House, The Core, Dreamcatcher, Head of State, The Hours, The Hunted, Old School, Piglet's Big Movie, Tears of the Sun, 25th Hour, View from the Top.

**OPERA PLAZA** ♯ P Van Ness/Golden Gate. 352-0810. Amandla Wed-Thurs, 2:40, 5:10. City of God Wed-Thurs, 3:30, 6:30; Fri-Sun, 4, 9:20; Mon-Tues, 2:30, 7:50. Cowboy Bebop Fri-Sun, 1:40, 4:20, 7, 9:40; Mon-Tues, 2:20, 5, 7:40. Divine Intervention Wed-Thurs, 2:50, 5:20, 7:50; Fri-Sun, 2:45, 5:15, 7:30, 9:50; Mon-Tues, 3, 5:30, 8. Far from Heaven Wed-Thurs, 2:30, 5, 7:30; Fri-Sun, 1:30, 6:45; Mon-Tues, 5:20. O Fantasma Wed-Thurs, 7:40, Spider Fri-Sun, 2:30, 5, 7:15, 9:30; Mon-Tues, 2:50, 5:10, 7:30.

**PRESIDIO** ♯ Chestnut/Scott. 922-1318. Chicago Wed-Thurs, 11:15a, 1:50, 4:25, 7, 9:30; Fri-Tues, 11:30a, 2, 4:30, 7, 9:25.

**STONE TOWN** ♯ P 19th Ave/Winston. 221-8182. Call for times. Bend It Like Beckham (Fri-Tues), The Pianist, The Quiet American (Wed-Thurs).

**VOGUE** ♯ Sacramento/Presidio. 221-8183. Adaptation (Wed-Thurs), The Hours, The Pianist.

## Oakland

**GRAND LAKE** ♯ P 3200 Grand, Oakl. 452-3556. Bringing Down the House Wed-Thurs, 12:15, 2:30, 5, 7:35, 9:40. Chicago Wed-Thurs, 11:45a, 2:15, 4:45, 7:15, 9:30; Fri-Tues, 4:45, 7:15, 9:30. Lord of the Rings: The Two Towers Wed-Thurs, 8:30. Phone Booth (starts Fri) noon, 2, 4, 6, 8, 10. Piglet's Big Movie Wed-Thurs, 11:35a, 1:30, 3:30, 5:15, 7; Fri-Tues, 11:45a, 1:30, 3. Spirited Away Wed-Thurs, 11:30a, 2, 4:30, 7:25, 9:45; Fri-Tues, 11:45a, 2:30, 5, 7:25, 9:45. What a Girl Wants (starts Fri) 11:30a, 1:45, 4:15, 7, 9:15.

**JACK LONDON CINEMA** 100 Washington, Jack London Square, Oakl. 433-1320. Call for Fri-Tues shows and times. Agent Cody Banks Wed-Thurs, 11:35a, 2:05, 4:35, 7:10, 9:30. Basic Wed-Thurs, 12:15, 2:35, 4:55, 7:45, 10:05. Bringing Down the House Wed-Thurs, 11:40a, 2:10, 4:40, 7:15, 9:45. Chicago Wed-Thurs, 11a, 1:35, 4:15, 6:55, 9:40. The Core Wed-Thurs, 11:05a, 1:45, 4:30, 7:25, 10:20. Chicago Wed-Thurs, 11a, 1:35, 4:15, 6:55, 9:40. Dreamcatcher Wed-Thurs, 12:30, 3:45, 7:05, 10:15. Head of State Wed-Thurs, 11:30a, 2, 4:30, 7:30, 9:55. The Hunted Wed-Thurs, 12:45, 3:10, 5:30, 7:40, 10. View from the Top Wed-Thurs, 12:40, 3, 5:20, 7:35, 9:50.

**PARKWAY** 1834 Park, Oakl. 814-2400. Adaptation Fri, Tues, 9:15; Sat-Sun, 9 (also Sat, 3); Mon, 7. Aime Cesaire Sun, 3. Daredevil Wed-Thurs, 9:45. The Hours Fri, Mon-Tues, 6:30; Sat-Sun, 6. Old School Fri-Tues, 9:45 (also Sat, 3:30). Rabbit-Proof Fence Wed-Thurs, 7. The Rocky Horror Picture Show Sat, midnight. Talk to Her Wed-Thurs, 6:30. 25th Hour Wed-Thurs, 9:15; Fri-Tues, 7.

**PIEDMONT** ♯ Piedmont/41st St, Oakl. 843-3456. Adaptation Wed-Thurs, 4:15, 9:15. Bowling for Columbine Wed-Thurs, 3:45, 9:45; Fri-Tues, 4:20, 9:30. Laurel Canyon 4, 6:45, 9:15 (also Fri-Sun, 1:30). The Pianist Wed-Thurs, 6:30; Fri-Tues, 5, 8:15 (also Fri-Sun, 1:45). The Quiet American 7 (also Fri-Sun, 2).

## Berkeley area

**ACT I AND II** ♯ P Center/Shattuck, Berk. 843-3456. City of God Wed-Thurs, 6:45, 9:45. Chaos (starts Fri) 6:45, 9:30 (also Sat-Sun,

12:45, 3:45). Spaceballs Sat, midnight. Spun Wed-Thurs, 7, 10; Fri-Tues, 7, 9:45 (also Sat-Sun, 1, 4).

**ALBANY** ♯ 1115 Solano, Albany. 843-3456. Laurel Canyon 7, 9:30 (also Fri-Sun, 2, 4:30). The Pianist 8:15 (also Fri-Sun, 1:45, 5).

**AMC BAY STREET 16** 5614 Shellmound, Emeryville. 457-4262. Call for shows and times.

**CALIFORNIA** ♯ P Kittredge/Shattuck, Berk. 843-3456. Basic 7, 9:15 (also Wed-Sun, 4:40; Sat-Sun, 2:30). Bowling for Columbine 6:30, 9 (also Sat-Sun, 3:15). Bringing Down the House Wed-Thurs, 5, 7:20, 9:35. Dysfunctional Family Fri-Tues, 7:15, 9:30 (also Sat-Sun, 2:45, 5).

**ELMWOOD** 2966 College, Berk. 649-0530. About Schmidt 6:50 (also Sat-Sun, 2:10). Frida 4:30, 9:10 (also Sat-Sun, noon). Gangs of New York Fri-Tues, 8:30 (also Sat-Sun, 1:15). Lord of the Rings: The Two Towers 4:35, 8:05 (also Sat-Sun, 12:45). Nicholas Nickelby Wed-Thurs, 8:55. Rivers and Tides Wed-Thurs, 4:55, 7; Fri-Tues, 4:25, 6:30.

**EMERY BAY** ♯ P 6330 Christie, Emeryville. 420-0107. Agent Cody Banks, The Core, Dreamcatcher, Head of State, The Hunted, Laurel Canyon, Piglet's Big Movie, View from the Top.

**OAKS** ♯ 1875 Solano, Berk. 526-1836. Phone Booth (starts Fri) 6, 8, 9:45 (also Sat-Sun, noon, 2, 4). Piglet's Big Movie Wed-Thurs, 7; Fri-Tues, 6:15 (also Sat-Sun, 12:30, 4:45). Sandstorm Wed-Thurs, 7:15, 9:35; Fri-Tues, 7:45 (also Sat-Sun, 2:15).

**ORINDA** ♯ 4 Orinda Theater Square, Orinda. 254-9060. Bringing Down the House Wed-Thurs, 7, 9:20; Fri-Tues, 7, 9:15 (also Fri-Sun, 1, 4:15). Phone Booth (starts Fri) 6, 8, 9:45 (also Fri-Sun, noon, 2, 4). The Pianist Wed-Thurs, 7:30; Fri-Tues, 7:15 (also Fri-Sun, 12:30, 4:15). The Quiet American Wed-Thurs, 7:15, 9:35.

**SHATTUCK CINEMAS** ♯ 2230 Shattuck, Berk. 843-3456. Adaptation Wed-Thurs, 4:15, 9:25. Amandla Wed-Thurs, 12:10, 2:35, 4:55, 7:20, 9:45; Fri-Tues, 12:10, 2:30, 4:50, 7:10, 9:35. Bend It Like Beckham Fri-Tues, 1:45, 4:30, 7:15, 10. Cowboy Bebop (starts Fri) 1:15, 4, 7, 9:40. Dreamcatcher Wed-Thurs, 12:20, 3:25, 6:35, 9:40; Fri-Tues, 3:40, 9:25. Divine Intervention Wed-Thurs, 12:40, 2:50, 5:10, 7:30, 9:50; Fri-Tues, 12:30, 2:45, 4:55, 7:05, 9:15. Far from Heaven Wed-Thurs, 2:40, 7:25. The Hours Wed-Thurs, 1:45, 4:10, 6:45, 9:20; Fri-Tues, 1:40, 4:15, 6:45, 9:20. A Man Apart (starts Fri) 2, 4:40, 7:20, 9:55. The Quiet American Wed-Thurs, 12:35, 3, 5:15, 7:35, 9:55; Fri-Tues, 12:15, 2:40, 5, 7:25, 9:50. Rabbit-Proof Fence Wed-Thurs, 12:15, 2:30, 4:45, 7, 9:30; Fri-Tues, 12:20, 2:35, 5:05, 7:30, 9:45. Spider Wed-Thurs, 12:25, 5:05, 10. Spirited Away 1, 3:45, 6:30, 9:15 (Fri-Tues, 9:10). Talk to Her Wed-Thurs, 1:40, 6:50; Fri-Tues, 1:10, 6:50. View from the Top Wed-Thurs, 12:30, 2:45, 5, 7:15, 9:35.

**UA BERKELEY** ♯ 2274 Shattuck, Berk. 843-1487. Agent Cody Banks, Boat Trip (Wed-Thurs), Chicago, The Core, Head of State, How to Lose a Guy in 10 Days (Wed-Thurs), Old School, What a Girl Wants (starts Fri). ♣

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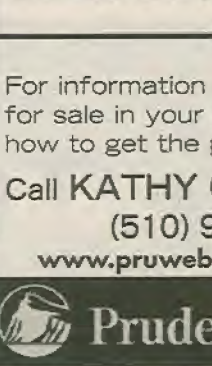
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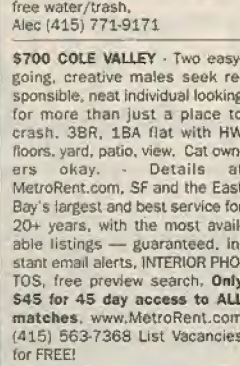
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**Rental Housing, SF**

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**\$2300 Lower Haight** cross Divisadero. 3 -4 bdrm, 2 bath, lg kitchen, pantry, hardwood floors, fireplace, lg garden. Available now. Mike (415) 725-0801, pkg avail- extra.

**\$1725 Mission** - 2 BR, 1 BA, Victorian Flat, avail 4/1/03. No pets allowed. Street parking only, call Warren at (415) 731-9127, more info at: [metrorent.com/338626](http://metrorent.com/338626).

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**\$1900 Glen Park** - 2 BR, 1 BA, 1970's Apartment, avail 4/1/03. No pets allowed. Private Parking Space, call John at (415) 587-0711, more info at: [metrorent.com/338453](http://metrorent.com/338453).

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**\$1900 Glen Park** - 2 BR, 1 BA, 1970's Apartment, avail 4/1/03. No pets allowed. Private Parking Space, call John at (415) 587-0711, more info at: [metrorent.com/338453](http://metrorent.com/338453).



**\$2300 Sunset** - 4 BR, 2 BA, House, avail Now. Yard, Pets Negotiable, Garaged parking, call Randy at (415) 681-0535, more info at: [metrorent.com/338309](http://metrorent.com/338309).

**\$2300 Upper Nob Hill** - 2 BR, 1 BA, Edwardian Flat, avail 4/15/03. Courtyard, Dog negotiable - Cat OK, Street parking only, call Matt at (415) 951-1920, more info at: [metrorent.com/338836](http://metrorent.com/338836).

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**\$1500 Rockridge** - 1 BR, 1.5 BA, Victorian Cottage, avail 4/1/03. Yard/Patio, Cat OK, Street parking only, call Kaye at (510) 289-5093, more info at: [metrorent.com/338948](http://metrorent.com/338948).

**\$1565 Rockridge** - Studio, 1 BA, Older Cottage, avail Now. Deck, No pets allowed, Street parking only, call Lexine at (510) 547-4807, more info at: [metrorent.com/337480](http://metrorent.com/337480).

**\$1750 Upper Rockridge** - 2 BR, 1 BA, Contemporary Flat, avail 4/1/03. No pets allowed, Street parking only, call (510) 547-3731, more info at: [metrorent.com/338879](http://metrorent.com/338879).

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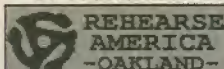
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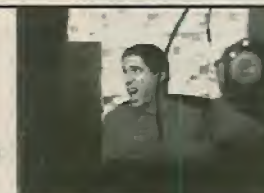
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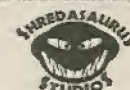


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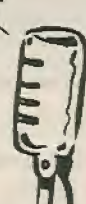
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ADDRESS:



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CHECK OR MONEY ORDER

(Enclose a Check or Money Order with ad submission)

CREDIT CARD#

EXPIRATION DATE:



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additional words \$1 each

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Saturday, April 5: High Quality Water Efficient Toilets for \$10\*, Crocker-Amazon Park, Moscow and Geneva, 8 a.m.-1 p.m. Open to owners of SF homes and apartment buildings. Call 415-923-2471.

**Ongoing Gay Artists and Writers Collective**  
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**Thursday, April 17**  
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Eckankar presents a free, three part, intensive workshop. Learn to unlock the code of your dream symbolism, and how to find spiritual guidance and wisdom. Thursday April 17th, April 24th, & May 8th. San Francisco Eckankar Center 1560 Noriega St #201 at 23rd Ave. 7:30PM to 9PM. More info: (415) 242-9412 or eckankarfrancisco@yahoo.com

**Tue. April 29th**  
**Non-Profit Media Day**  
3rd Annual event rescheduled and now on 4/29 at The Preservation Park, Oakland CA.

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Desert Survivors, a nonprofit desert conservation group, offers desert hikes. Carcamps/backpacks, free to members (\$20/year). 50 trips/year, all seasons, high/low elevations, California, Nevada, Western states. Contact for information: (510) 769-1706; E-mail: bighorn@desert-survivors.org Web: desert-survivors.org

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ALL OF THE ABOVE

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TALKS WITH MOUTH FULL  
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You can simply get the word out or turn your items into cash by advertising in the Guardian Classifieds today! It's cost-effective and it's easy. Here's how to do it.

## STEP 3: Select a convenient payment option

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- ☐ Check or Money order
- ☐ Visa
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- ☐ My ad is a lost/found ad or an item offered at no charge and is absolutely free!

Credit Card # \_\_\_\_\_ Expiration Date \_\_\_\_\_

Your Signature \_\_\_\_\_

## STEP 4: Provide us with your contact information in case we have any questions prior to printing your ad.

NAME: (PRINT) \_\_\_\_\_

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Non-commercial advertisers only. If you are a commercial advertiser please call us at (415) 255-7600 for information regarding rates and deadlines. Be sure to ask about our special contract rates.



## moon signs by sally cragin

What do the stars know? Nothing, they just sit on their axes.

Charlie Chaplin, Limelight

Wouldn't you know that when the Little Tramp finally does get to speak, his instincts are as punny as any music-hall tyro's. This line never fails to make me laugh, because it's literally true. The stars don't know anything. It's you and me who get to figure out what the message is. This week the message is: waxing moon = cautious beginnings. Except for the military. And Capricorns. You guys should charge up the mountain like the nimble goats you are.

**Monday, April 7** Waxing moon in Gemini. A good day to stop doing something annoying (fingernail chewing? throat clearing?). Libras, you can be sweet and sharp today. October 11 through 16 scales, you'll be toughies all week. Aquarians, don't hesitate to show others what to do, but bear in mind your language will be judged more harshly than your actions this week. VOC 1:34 p.m. until 1:36 a.m.

**Wednesday, April 2** Waxing moon in Aries. Good for shopping, not so good for buying. Good for speaking up, not so good for writing down. Gemini and Aquarians, you find that the truth will win out, and those of you who do jobs in which constant communication is key may be hoarse by the end of the day. VOC 2:05 p.m. to 12:20 a.m.

**Thursday, April 3** Waxing moon in Taurus. A good day for adding to your store of knowledge — or for being a consummate consumer. Taureans (especially April bulls), make room for real friends and bear in mind it might be easy to get too puffed up in the next couple of days, and don't show everyone how quickly you can charge. Scorpios, you need space (of intergalactic dimensions).

**Friday, April 4** Waxing moon in Taurus; Jupiter moves direct in Leo. A fine day for indulging yourself. "More profiteroles? Don't mind if I do. Hot-oil massage? Make that extra-virgin." Earth signs, no skimping on the luxuries. Aquarians, you may think you're in charge, but do you have all of the information? Or are you just reacting to what's in front of you? Pisces and August 1 Leos — ask for favors next week. VOC 4:15 p.m. to 1:24 p.m. tomorrow.

**Saturday, April 5** Waxing moon in Taurus/Gemini. Completely wacky day — you may think you're organized, but have you just made up a new system you won't remember next week? Taureans, today is "choose your battles wisely" day. Gemini, your antennae are out from now through Monday. Use those perceptions for good. VOC until 1:24 p.m.

**Sunday, April 6** Waxing moon in Gemini; Mercury in Taurus. Good for socializing, especially with Mr. or Ms. Jollytime (as opposed to M. or Mlle. C'est-la-

vie). Gemini, reach for the stars (not another muffin/beer/potato chip). Virgos, you need to chill out in the self-criticism department, but Sagittarians (especially December 5 through 16), you may find it's easy to overlook trifles.

**Monday, April 7** Waxing moon in Gemini. A good day to stop doing something annoying (fingernail chewing? throat clearing?). Libras, you can be sweet and sharp today. October 11 through 16 scales, you'll be toughies all week. Aquarians, don't hesitate to show others what to do, but bear in mind your language will be judged more harshly than your actions this week. VOC 1:34 p.m. until 1:36 a.m.

**Tuesday, April 8** Waxing moon in Cancer. A mellow vibe permeates the atmosphere, except for Aries and Libras, who may be impatient with the slowpokes in their lives. Cancers, you're in a "we're all in this together" mood, and woe betide he or she who doesn't ante up his or her share of the lunch bill. July 12 through 15 crabs, you should ask yourselves: what happened in December that's been happening again recently? ❖

### KEY TO SALLY CRAGIN'S MOON SIGNS

This horoscope uses the passage of the moon as much as the sun to provide a forecast, and thus it's applicable to everyone. However, the specific signs mentioned in each day's forecast are receiving special attention from the universe. Each week all 12 signs will be mentioned, usually more than once.

When the moon is in your sun sign, you are beginning a new 28-day cycle. During that period expect really wide emotional swings. When the moon is opposite your sun sign, expect difficulties with your preferred gender, authority figures, and your better angel. When the moon is in Aries, it opposes Libra. Other oppositions are Taurus-Scorpio, Gemini-Sagittarius, Cancer-Capricorn, Leo-Aquarius, and Virgo-Pisces. The moon takes about two and a half days to cruise through a sign.

Still with me? Finally, as the moon changes sign, it will sometimes become "void of course." This means it ceases to make major angles to planets. Consider this a null time, and try to avoid business decisions until this period is over. If you've got to make a move, stay skeptical. But it's terrific for making art. All void-of-course times are pacific daylight. Visit [www.moonsigns.net](http://www.moonsigns.net) for more information.

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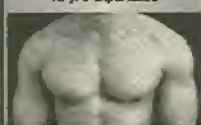
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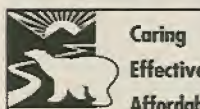
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## Legal Notices

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0265025-00** The following person is doing business as KIDJITS, 703 10th Avenue, San Francisco, CA 94118; VANESSA BURT, 703 10th Avenue, San Francisco, CA 94118; ERIN CAHILL, 2814 21st St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed ERIN CAHILL. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on March 04, 2003. March 19, 26, April 2, 9, 2003. L# 372503

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0264914-00** The following person is doing business as CAPE TO BAY INTERNATIONAL, 316 Mississippi Street #4, San Francisco, CA 94101; MARTHA JOHANNA LOPEZ, 316 Mississippi Street #4, San Francisco, CA 94101. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed MARTHA JOHANNA LOPEZ. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on February 27, 2003. March 19, 26, April 2, 9, 2003. L# 372504

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0265133-00** The following person is doing business as ZAZEN COFFEE, TEA & ORGANICS, 2314 Clement Street, San Francisco, CA 94121; R&M TECHNOLOGICAL, INC., 650 24th Ave., San Francisco, CA 94121. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Corporation or LLC Name: R&M TECHNOLOGICAL, INC. Signed: RICHARD ADHIKARI CEO. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on March 07, 2003. March 19, 26, April 2, 9, 2003. L# 372505

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0264775-00** The following person is doing business as PACIFIC DENTAL CARE, 2107 Van Ness Ave. #406, San Francisco, CA 94109; ADRIANA MIC, 2107 Van Ness Ave. #312, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed: ADRIANA MIC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Feb. 24, 2003. March 26, April 2, 9, 16, 2003. L# 372601

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0264548-00** The following person is doing business as UNION PHOTOGRAPHY, 61 Deming Street, San Francisco, CA 94114; SHELLEY KROEGER, 61 Deming Street, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/13/03. Signed: SHELLEY KROEGER. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Feb. 13, 2003. March 26, April 2, 9, 16, 2003. L# 372602

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0265449-00** The following person is doing business as SAN FRANCISCO STEMS, 299 Second Street, San Francisco, CA 94105; BENJAMIN P. BOWER, 215 Collingwood St., San Francisco, CA 94114; GERARD G. BROWN, 250 Fell St. #33, San Francisco, CA 94102. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed: BENJAMIN P. BOWER. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on March 03, 2003. March 19, 26, April 2, 9, 2003. L# 372602

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0265039-00** The following person is doing business as EDUCATION RESOURCE MANAGEMENT, 1095 Market Street, Suite 507, San Francisco, CA 94102; ANOUSONE VONGPRACHANH, 1151A Porter Street, Vallejo, CA, 94590. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03/03/03. Signed: ANOUSONE VONGPRACHANH. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on March 04, 2003. April 2, 9, 16, 23, 2003. L# 372702

**NOTICE OF PETITION TO ADMINISTER ESTATE OF EILEEN CATHERINE RIORDAN CASE NUMBER PES-03-284501.** To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of EILEEN CATHERINE RIORDAN

A PETITION FOR PROBATE has been filed by JOAN MANINI in the Superior Court of California, County of San Francisco. THE PETITION FOR PROBATE requests that JOAN MANINI be appointed as personal representative to administer the estate of the decedent. THE PETITION requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. THE PETITION requests authority to administer the estate under the Independent Administration of Estates Act. (This authority will allow the personal representative to take many actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to the proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A HEARING on the petition will be held on APR 08, 2003 9:00 a.m., in the Probate Department, Superior Court of California, City and County of San Francisco, 400 McAllister St., Rm 204, San Francisco, CA 94102

IF YOU OBJECT to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. IF YOU ARE A CREDITOR or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months from the date of first issuance of letters as provided in Probate Code section 9100. The time of filing claims will not expire before four months from the hearing date noticed above.

YOU MAY EXAMINE the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Attorney for petitioner: ROBERT F. EPSTEIN, 674 Fourth Street, Suite D, San Rafael, CA 94901. Telephone: (415) 453-9433

Signed Robert F. Epstein, Attorney For Petitioner. L # 372506

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CMC 03-540363.** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF SUSAN KAY COLIVER. TO ALL INTERESTED PERSONS: SUSAN KAY COLIVER, filed a petition with this court for a decree changing names as follows: present name SUSAN KAY COLIVER to proposed name SUSAN COHEN COLIVER. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 15, 2003. Time: 9:00 AM. room-218. Dated March 14, 2003. Signed: Gordon Park-Li, Clerk, Param Natt, deputy Clerk, Donna J. Hitchens, Judge of the Superior Court. March 19, 26, April 2, 9, 2003. L# 372507

**ORDER TO SHOW CAUSE FOR MODIFICATION OF CUSTODY, ETC. CASE NUMBER 141537** Filed March 5, 2003 Clerk of the Superior Court By: J. Jones, Deputy Clerk, Attorney or party without attorney: **TIMOTHY GRATTEAU**, In Pro Per **TIMOTHY GRATTEAU**, P.O. Box 974, Palo Cedro, California 96073. Telephone No. (530) 547-5683. Attorney for: **TIMOTHY GRATTEAU**, In Pro Per Assisted by: **RED-DING CLA SERVICE**, 2690 Bechelil Lane, Suite C, Redding, California 96002. Telephone: 530-222-1988, Shasta County LDAO17, Expires 1/4/04. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SHASTA, 1500 Court Street, Room 319, Redding, California 96001. Branch name: SUPERIOR/FAMILY LAW. PETITIONER: **TAMARA MICHELLE GRATTEAU**. RESPONDENT: **TIMOTHY A. GRATTEAU**. Amended ORDER TO SHOW CAUSE FOR MODIFICATION, Child Custody, Visitation, Child Support. 1. To: Petitioner, **TAMARA MICHELLE GRATTEAU** 2) YOU ARE ORDERED TO APPEAR IN THIS COURT AS FOLLOWS TO GIVE ANY LEGAL REASON WHY THE RELIEF SOUGHT IN THE ATTACHED APPLICATION SHOULD NOT BE GRANTED. If child custody or visitation is an issue in this proceeding, Family Code section 3170 requires mediation before or concurrently with the hearing listed below. a) Date: May 01, 2003 Time: 01:30 P.M. Dept: 05. b) The address of the court is same as noted above. c. The parties are ordered to attend custody mediation services as follows: UPON ORDER OF THE COURT. 3) THE COURT FURTHER ORDERS that a completed Application for Order and Supporting Declaration (form FL-310), a blank Responsive Declaration (form FL-320), and the following documents be served with this order: Completed Financial Statement (Simplified) (form FL-155) and a blank Financial Statement (Simplified). You are ordered to comply with the temporary orders attached. Date: March 5, 2003, CARA L. BEATTY, Judicial Officer. L # 372403 publishing dates: 3/12, 3/19, 3/26, 4/2, 2003

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# Connections

## The Bay Area single's resource

### women seeking men

**ONE OR NONE**  
If none of these are you, stop here. One: Asian, Two: Scorpio, Three: enjoys the blues, Four: shoots pool, Five: likes Harley Davidsons. Otherwise, please respond. **3304372**

**KNOW HOW TO TREAT A WOMAN?**  
Caring SBF, 23, 5'1", health care worker, likes walks through the park, clubs, movies, fun activities. Looking for employed SM, 28-46, who knows what he wants out of life. **3365691**

**STRAIGHT-UP NOW TELL ME**  
I'm trying to meet a responsible, committed SH/BM, 19-24, who doesn't play any games. Me: SHF, 18, N/S, Scorpio, will always be straight-up with you. **281605**

**TALK TO YOU SOON**  
SWF, 58, 5'5", attractive, brunette, enjoys socializing, friends, music, cooking, dining out. Seeking SWM, 55-66, easygoing, flexible, for possible LTR. **3652344**

**HAPPINESS**  
French SWF, 49, 5'8", 138lbs, slender, N/S, loves San Francisco, photography, the outdoors, hiking, weekend getaways, nature, friends, seafood, dining out. Seeking emotionally secure, loving, caring, relaxed, good-looking, financially secure, healthy, young-at-heart SWM, 45-55, well-built, N/S. Rugged good-looks a plus. **3401136**

**INTELLECTUAL W/SEXUALITY**  
Looking for a German-born gentleman, 5'10" or more, 40-50, blue eyes, nice hair, well-educated, intellectual, physical, well-rounded, stable, hard-working, loves the arts, dancing, outdoors, sports, giving, loves himself. **730829**

**A BEAUTIFUL WOMAN...**  
seeks nice gentleman, WF, 29, 5'4", 150lbs, brown/blue, two children, likes beaches, dining, walks, dancing, hiking, more. Seeking respectful man, 21-35, N/D, to compliment me. **349018**

**WELL-ROUNDED**  
Attractive, rubenesque SWF, 49, long salt-n-pepper hair, enjoys the arts, outdoors, spiritual activities, cultural events, travel. Seeking similar SM for friendship, possible LTR. **343313**

**JUST ENJOYS LIFE**  
Tall lady, 5'7", 160lbs, fit, enjoys trying just about anything once. Concerts, dining out, traveling, meeting new people. Seeking energetic, outgoing guy, 5'10"+, self-sufficient as I am. **331264**

**SWEET YOUNG GIRL**  
Outgoing SF, 18, Gemini, smoker, enjoys family, friends. Seeking SWM, 18-20, for possible relationship. **377063**

#### CAN YOU HANDLE ME?

SHF, 39, in construction field, smoker, enjoys working out, cooking, dancing, dining out. Seeking SHM, 35-40, smoker, with similar interests. **334719**

#### RICH IN PERSONALITY

Pretty, tall, educated SBF, 52, trim and independent, seeks attractive, professional male, who likes traveling, museums, plays, concerts, politics, and spicy ethnic food. **3683226**

#### OUTDOOR FUN

SHF, 25, 5'4", 105lbs, works out, stays in shape. Seeking a man who enjoys motorcycles, biking and other outdoor activities. **290154**

#### SLEEPLESS IN SAN FRAN

Me: 31, SAF, attractive, fit, outgoing, sense of humor. You: 28-35, caring, mature, professional SW/H/AM, for dining, travel, movies, music, short walks. For more about me, give me a call. **3301139**

#### SWF, 36, VIRGO...

seeks compassionate, sensitive yet strong male. She likes photography, humor, laughing, hiking, biking, politics, kayaking, dancing, art, etc. Hope we've things in common. **3300950**

#### TIME TOGETHER

SWF, 20, 5'10", 150lbs, short-red/hazel, loves hiking, camping and other outdoor adventures. Seeking a man to share her life with. **291823**

#### ARTIST

Artistic, attractive SWF, 60s, artist, health-conscious, seeks healthy, unencumbered SBM, 60-70, N/S, who is creative, intelligent, likes jazz, running, biking and sharing conversation. **3331112**

#### HAPPILY EVER AFTER

Loving, compassionate, sexy, intelligent, relationship-minded, large-sized, beautiful SF, seeks same in honest, communicative SM, 30-50. **501848**

#### PROFESSIONAL FILIPINO LADY

53, sincere, honest, enjoys traveling, cooking. Seeking S/DM 55-65, with stable job, who is also sincere and honest, for possible LTR. **3331312**

#### CLASSY LADY, 52 IS LOOKING...

for some fun with you, a wizened white-haired man, 1-10 years older than I am, to walk on beaches, play in the woods. For me, that's what would be good. Someone who's loving and kind, with an inquisitive, humorous mind. **378435**

#### SAN LEANDRO TEACHER, ...

poet, swimmer. Mature, accomplished teacher, poet, swimmer seeks solace in a man who is shy, compassionate, creative, and caring! Let's explore Lake Cabot, great cooking, laughter, words, and life! **260757**

#### POST-MODERN EXPAT

Dancer/teacher, slender, smart, silly, spiritual, sensitive, sexy Sagittarius, with red hair and international lifestyle, seeks progressive, evolving, artistic, compassionate man, 40-50ish who loves art, nature and learning and is open for a serendipity of the heart. **115305**

#### CALL ME

WF, 52, 5'2", 130lbs, likes exercising, going to movies, concerts, museums, meditation, and travel. Please tell me about you! **252680**

#### BE MY BEST FRIEND

Attractive, outgoing, plus-sized, fun-loving, down-to-earth SBF, loves hanging out, dining, movies, walks, conversation, more. Seeking SBM, 33-40, for hanging out, friendship, maybe more. **200507**

#### NEED A CHANGE OF PACE

SWF, 62, Scorpio, N/S, enjoys reading, psychology, singing, the arts, movies. Seeking man, 50-70, N/S, for possible LTR. **115993**

#### HELLO NURSE!

SWF, 34, would like to meet an intelligent, educated and interesting man, who likes to swim in the ocean. **320127**

#### ARE YOU THE ONE?

Attractive, athletic SWF, 39, 5'7", 135lbs, blonde/green, enjoys reading, movies, dining out, travel, sports, seeks SPM, 30-49, emotionally and financially stable, with similar interests. **945823**

#### ON THE WILD SIDE

Thick, but cute, down-to-earth, outgoing, fun-loving, open-minded SBF, 25, Scorpio, smoker, new to the area, seeks SBM, 18-35, for possible LTR. **940567**

#### CALL ME

Petite WF, 35, and would like to meet a man. Call me. **934362**

#### MUST LOVE ANIMALS

SWF, 21, enjoys music, hanging out with friends, working. Wants to meet someone, 18-39, to spend time with. **936493**

#### AM I LOOKING FOR YOU?

Attractive, intelligent, pre-op male-to-female, trans-gendered woman, 46, brown/blue, H/W proportionate, seeks man for dating, fun, maybe more. **861383**

#### ZEN/ART

Pretty AF artist, seeks black or Hispanic male artist, who appreciates the simplicity, calm, inner beauty, and essence of Zen, 5'9"+, 45-55. **587344**

#### IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SF, 46, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-54, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. Loves arts, literature, nature. **748188**

#### RARE TREASURE

Lovely, petite, youthful, optimistic, personable, educated, diverse, cultured SBF, seeks racially and culturally diverse SPM, 40-60, physically fit, well-groomed, cultured, optimistic, modest ego, worldly, educated independent thinker, dynamic, financially successful, for friendship and possible LTR. N/S, no drugs, light drinker. **595165**

#### NYER IN CA

Very attractive, interesting, curvaceous, playful, slim, intelligent, multifaceted, and unconventional SPF seeks very handsome, tall, intelligent, and fit male, 36-46. **511377**

#### NATURAL WOMAN ISO HIRSHUTE HON

Tall, full-figured, intelligent, assertive/shy, emotionally advanced SF, 48, seeks hairy lumberjack type for monogamous relationship. You: 40-60, N/S, N/D, emotionally mature, employed, self-reliant, seeking partnership. **497110**

#### INTELLIGENT & KIND LATINO

wanted by SWF, 39, plus size. I love animals, reading, movies, restaurants. Will you teach me Spanish and be my love. **470085**

#### MARIN COUNTY

Average SWF, 36, Gemini, N/S, seeks man, 30-43, N/S. Enjoys the outdoors, hiking, camping, backpacking. **398052**

#### EXCEPTIONALLY ATTRACTIVE...

cultured, fun-loving. Very attractive educated WPF, 49, 120lbs, world traveled, nature lover, seeks intelligent, handsome, sincere WPM, 48-56, 5'11"+, outdoorsy with healthy lifestyle, for LTR. **342555**

### men seeking women

#### NO HANG-UPS HERE

Open-minded SHM, 23, Gemini, N/S, seeks BF, 18-40, for friendship first. **376382**

#### I WILLINGLY VOLUNTEER

To be your boyfriend. Loving, happy, handsome SWM, 46, seeks similar woman, 30-50, who will have me in a meaningful LTR. **369301**

#### ALL YOU NEED IS LOVE

SWM, 47, 240lbs, seeks woman, 40-70, who can't resist a loving, honest man. **369430**

#### SEEKING LTR

SWM, 29, brown/blue, 6', 180lbs, Leo, non smoker, seeks WM, 18-50, for a long term relationship. **357886**

#### ITALIAN MALE

Tall, slender SWM, 28, enjoys clubbing, movies, travel, dining out, reading. Seeking fun-loving, attractive, down-to-earth SF, with similar interests, for friendship, possible LTR. **339992**

#### HERE I AM

SWM, 27, Bay Area native, seeks SF, 18-30, for friendship, dating and a possible relationship. **357065**

#### SEEKING BEAUTY

SWM, 40, Gemini, N/S, enjoys roller skating, travel. Seeking beautiful SWF, 25-45, N/S, possible relationship. **354273**

#### LET'S MEET SOON

SBM, 38, enjoys movies, coffee, dining, more. Seeking SF, 33-43, for fun, friendship and maybe something more. **347287**

#### A RARE FIND

SHM, 35, hardworking, honest and sweet, seeks SF, 21-50, for friendship, dating and a possible relationship. **347397**

#### TRUE ROMANTIC

SBM, 29, honest, down-to-earth, very charming, loves travel, sports, dancing, movies, cooking. Seeking attractive, outgoing, classy SF, with similar interests, for friendship, possible LTR. **339514**

#### LET'S MEET

SM, 27, enjoys conversation, movies, travel, dancing, dining out, quiet evenings. Seeking attractive, outgoing SF, with similar interests, for friendship, possible LTR. **344784**

#### ARE YOU THE ONE?

SHM, 21, 5'10", 160lbs, enjoys dancing, movies, dining out, travel, quiet evenings at home. Seeking SF, 20-23, with similar interests, for friendship, possible LTR. **346518**

#### PORTUGUESE AND SPANISH

SWM, 36, 5'7", 155lbs, brown/brown, medium build, enjoys dining out, dancing, movies, music. Seeking SF, with similar interests, for friendship, possible LTR. **341976**

#### VERY OUTGOING

SWM, 45, 6', brown/brown, laid-back, enjoys movies, travel, dining out, reading, sports, working out. Seeking attractive, outgoing SF, with similar interests, for friendship, possible LTR. **345106**

#### GIVE ME A TRY

SBM, 27, enjoys reading, movies, dining out, travel, sports, music, movies. Seeking SF, with similar interests, for friendship, possible LTR. **340561**

#### NEW TO AREA

Very attractive, Italian SM, 22, college grad, responsible, into outdoors, travel, movies, reading. Seeking SF, with similar interests, for friendship, possible LTR. **340768**

#### OPEN-MINDED AND SINCERE

SHM, 44, 5'5", 140lbs, brown/brown, loves, dancing, sports, movies, romance. Seeking a real lady to share life with. Respond if you are serious. **334868**

#### BACHELORS DEGREE OR HIGHER

DWM, youngish 50, with Masters, likes arts, music, outdoors, movies. Seeking petite A/W/HF, 30-36, with Bachelors or higher. **296767**

#### NICE GUY

SWM, 24, enjoys movies, travel, walks, music, reading, quiet evenings. Seeking outgoing, attractive SF, with similar interests, for friendship, possible LTR. **345427**

#### FLY ME TO THE MOON

SWM, 56, 5'11", beard, salt-n-pepper hair, Scorpio, N/S, enjoys motorcycles, camping, outdoors, ocean. Seeking SW/HF, 56-67, for possible LTR. **940637**

#### WANTED...

explosive woman, to ignite my soul. Attentive, progressive, fit WM, seeks a spark and let the chemistry take over. **373726**

#### ANXIOUS & READY!

SWM, 44, (age is only a number), looking to meet interesting, honest, sweet woman, 25-44, to start off slowly and see where things go. **367283**

#### ENJOYS HAVING FUN

Seeking a SWF, 25-40, who enjoys going out to clubs and bars. I am Asian, mid-30s and ready for adventure. **348356**

#### MUSCULAR SWIMMER

20-year-old student SWM, swim coach, with passion for swimming, drawing, travel, weightlifting, Tokyo, Kyoto, Florence and Rome. I also love video games! **340055**

#### CREATIVE ARTIST

Quiet, compassionate multimedia artist 50, looks younger, seeks progressive, creative woman who enjoys the arts, being spontaneous, and following the road not taken. **341082**

### men seeking men

#### SEEKS SPECIAL SOMEONE

Attractive GWM, 34, enjoys movies, dancing, theater, travel, dining, dancing, occasional drinks. Seeking playful, spontaneous SM, 26-45, who enjoys learning and experiencing new things. **376871**

#### INDEPENDENT

SHM, 21, Sagittarius, N/S, brown/blue, seeks man, 18-29, for LTR. **328104**

#### BROWN SUGAR

Latin man, 37, 5'7", 150lbs, muscular, slim build, N/S, seeks nice, masculine, slim guy, 29-40, N/S, N/Drugs, medium build. Not into bars/clubs. **333819**

#### FUN AND EXCITEMENT!

Seeking muscular BM, shaved head a plus, who likes movies, museums, working out N/S, N/D, N/Drugs. **343360**

#### HAVE A GOOD TIME

SM, 18, 5'6", 135lbs, brown/brown, is new to the area, seeks a guy to go out and have fun with. **289583**

#### HELLO

SWM, 25, 5'6", 130lbs, brown/brown, clean-shaven, versatile top, Gemini, smoker, seeks WM, 18-28, smoker. Interested? **895880**

#### MIND/BODY BALANCE

Mind/body balance. GWM, 44, progressive values, (non-boho, anti-war) ex-ESL teacher, now works at law firm. Seeking sharp humored, self respecting GM, 35-45. **290368**

#### GOOD-LOOKING BLACK EX-MARINE

Health conscious, cuddly, stimulating, and physically sensational, seeks one good, mature man, old age excites me. **331245**

#### STUD

SWM, 25, 6'4", 185lbs, blond/blue, Sagittarius, smoker, seeks man, 18-35, smoker. Let's hook up. **929838**

#### NOT INTO BAR SCENE

GAM is looking for friendship, possible LTR with sincere, honest, quiet GWM/HM, 25-40. Must like music (classical), travel, interested? Please reply. **919037**

#### BUILDER SEEKS BUILDER

General contractor seeks similar to build, play and cuddle with. Me: 37, 5'10", 185lbs, fit, smooth. You: 200lbs+, with big arms to hold me down. **884300**

#### MONKEY BOY SEEKS...

buddy for weekend exploration: Motorcycle riding, tidal pools, cool films, hanging out. Me: athletic, smooth guy. 36, 145lbs, 5'9". **556423**

#### MASCULINE GUYS

GM, 32, 5'8", 165lbs, good-looking, into working out, wrestling, road trips, hangin with good friends. Seeking similar, 21-36, with similar interests. **331263**

#### "WICCAN WARRIOR" SOUGHT...

to share the life. Do you enjoy visits to mountains where magic reigns and nature abounds? Let's talk. **119063**

#### THERE WILL BE TRUMPETS

Aquarius, successful, good-looking, 25-year-old, intelligent SBPM, 6', 180lbs, model's body, wants to be into just one guy. Excelling academically a plus. Any ethnicity if 18-24. **950581**

#### LOOKING FOR LOVE

Honest, sincere GWM, 30, 5'5", 150lbs, versatile bottom, HIV+, Capricorn, N/S, seeks man, 21-45. **921427**

#### NICE GUY

Athletic SBM, 45, 5'7", 185lbs, Capricorn, N/S, seeks nice, secure, masculine man, 41-52, N/S. **929716**

#### WITTY WORLD TRAVELER

WM, 43, 5'7", 160lbs, brown/green, seeks straight-acting WM, under 43, with a sense of humor. Dungeon masters need not apply. **903996**

#### WE'LL BE TOGETHER

Looking for fun and friendship. SHM, 37, loves dancing, the boardwalk, is looking for friendship first, possibly leading to more with a man. **777503**

#### KEEN SENSE OF HUMOR

SWM, 40, 6', 183lbs, attractive, Virgo, N/S, seeks WM, 35-45, N/S, for camping, movies, and beaches. **771581**

#### JUST ME

Ready for that special guy. Seeking SWM, 41, good guy, likes the quiet life, camping, cooking. Seeking SWM, 36-46, to settle down with. **670664**

#### WICCAN WARRIOR

Masculine, handsome, strong and intelligent GM, seeks non-normal, alternative GM, who can think for themselves and like to learn new things. **574487**

#### MALE SEEKS TOP

SHM, 42, 5'7", 160# brown/brown. Seeks top, 38-55, for friendship and more. Disease free. Must like cuddling. **332282**

#### DARK CHOCOLATE

SBM, 28, 6'2", 185lbs, with a dark complexion, seeks a man who is handsome and appealing. **316652**

#### HEALTHY LIVING

SWM, late 30s, in great shape, loves Yoga and working out. Seeking a masculine man with the same interests. **288359**

#### JUST THE TWO OF US

SWM, 49, 5'10", 150lbs, smooth, looking for nice, honest man, for friendship, maybe more. **589841**

### women seeking women



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# Backseat connections

## women seeking men

**ELEGANT, DARK DOMME**  
Explore the depths of your forbidden, generous, submissive, S&M/B&D side in a transformational session with an elegant, dark domme. **T5667**

**SUCCULENT CHOCOLATE**  
SBF, 21, 5'4", 46DDD-29-38, open-minded and unhurried, seeks men or woman for sensual, erotic massage, maybe more. **T5469**

**BIG BREAST LOVERS**  
Attractive, voluptuous SBF, 21, 5'4", seeks generous male for big breast massage and more. I am more than a handful. **T5965**

**YOUR SECRET IS...**  
mine to keep. Tired of your wife and need some spice? Well, let me grant your wish in exchange for a financial arrangement. **T7801**

**SSSEXY**  
blond brown-skinned bombshell, seeks professional older gentleman, 45+, for discreet adventures. **T5427**

**WANT TO SHOW ME?**  
HF, 5'2", 197lbs, looking for a male who is willing to teach me a lot of new things. Open to all suggestions. **T7503**

**CHOCOLATE TRIPLE D'S**  
Thick, voluptuous African-American female, 21, very cute, 5'4", 140lbs, 44DDD-29-38, seeks generous males for erotic, sensual massages, and sensual times. My place or yours. **T4622**

**LET'S POP THE CORK...**  
for the new year! Busty brunette, dark/dark, 38, 40D-27-33. Would love to join an affluent gentleman for club hopping in San Francisco. Taxi rides preferred. **T6233**

**SEEKING ARRANGEMENT**  
SHF, 22, 5'4", fit, student, outgoing, down-to-earth, blunt, honest, seeks financially secure gentleman for long-term, mutually beneficial relationship. **T5487**

**TECHNO FETISH**  
Commandirx 17 of 69, fays, resistance is futile, bury your white face in my big, fat, black, butt. Worship heavy dominant female. You will comply. **T7243**

**SENSUAL AND SPICY**  
Exotic and uninhibited, open-minded, curvy Puerto Rican and black female, 20, seeks generous gents for intimate encounters. **T7177**

**MAE WEST OF THE MILLENNIUM**  
Straightforward, sexual, sensuous female, wanting some fun from a normal, competent man. **T7376**

**THREE-TWO-ONE**  
Attractive, healthy couple, seeks attractive, healthy female, for play, 35-45. Come explore with us and tap into your erotic side! **T7311**

**SEX, NO STRINGS ATTACHED**  
Married WF, looking for BM for sexual encounters. No strings attached, just want to have fun and play. **T7373**

**DAMSEL IN DISTRESS!!!**  
Beautiful maiden, sweet, slender, 30s, seeks wealthy white knight/benefactor to save her from evil landlord. **T7031**

**VIRGIN SCHOOL GIRL...**  
19, seeks educated, generous PM for fun, erotic weekly arrangement in exchange for pampering and the royal treatment. I'm fun young, willing to obey! **T5758**

**SLIM BUSTY BIF**  
Seeking straight/bi loving, sensuous woman who enjoy hot, soft, touch, kiss, breast massages. Fit WF, 120lbs, 34D. Age open. **T6850**

**SMOKING IS SEXY**  
Hot, busty brunette, 40, 38D-28-32, 5'5", gets turned on by men who smoke. S.F. preferred, but will answer all. **T6344**

**DOMINATE YOU**  
Full-figured, Latin, dominant woman, 35, seeks submissive SM, -40-60, who will serve my every need. **T7190**

**BIG BOOTY LOVERS**  
Open-minded, beautiful, sexy, fun SF, 21, 36D-26-40, seeks generous males for erotic, sensual massage and more. **T7172**

**men seeking  
women**

**SPICY, YOUNG MALE...**  
wants to season you. Looking for female to mix a hot, erotic, adult recipe with. **T7793**

**YOUNG STUD**  
Looking to please a mature, full figured woman. Give me a call. **T7747**

**COVERT PERVERT SEEKS...**  
closet pervette. SWPM, 37, 5'10", trim, nice-looking, passionate, honest and affectionate. Seeking kinky, pyrogenic mix for guilt-free porno fantasy fun! Must have positive self-esteem, and be adventurous in the bedroom. Publicly elegant/private slutty, shaved, creative, educated all+. Possible LTR. Your secret fantasies fulfilled. **T7616**

**LOOKING FOR...**  
first-time anal and oral experience. Give me a call and let's try it out together. **T7728**

**DR'S THERAPY SPANKING...**  
Experience shows that anxiety, tension, guilt, and depression are best relieved by the old-fashioned, traditional, over-the-knee, bare-bottom spanking. **T7169**

**SEEKING MATURE WOMAN**  
SWM, 22, seeks WF, 40-60, for hot encounters. I enjoy pleasing mature women with foot and body massage, much more! Call for a detailed description. **T3738**

**9" AND HANDSOME**  
Professional male, 32, seeks friend with benefits, relationship with confident, intelligent female for friendship and hot sex. No games. **T2044**

**ADULT FUN**  
Sexy, tall (6'1"), dark, handsome, fit, fun, healthy, happy, easygoing, athletic, slender, very successful, unattached, available SWM, seeks pretty, lady for adult fun and friendship. **T2661**

**WELL-ENDED BLACK MALE**  
SBM seeks hourglass-shaped, bottom-heavy white woman. Thick, shapely calves, pedicured feet a must, cellulite bodies a plus. You'll like my endowment. **T2199**

**ARE YOU 60 OR OLDER?**  
And interested in meeting a good-looking, clean-cut DWM, 40, 6'2", 200lbs, who's just to o shy to approach women. You'll like what you see. **T7735**

**CLICHE BUT TRUE**  
SM, 57 but still handsome fella', 6', slim, fit, in good but asexual marriage, would cherish a tender, playful, sexy, discreet ongoing, emotional connection, with a woman of similar longings and circumstances. **T7122**

**WELL-ENDED...**  
and looking to please! Seeking an older woman for discreet encounters. Let me know if you want it! **T7642**

**CHECK ME OUT**  
SBM, 5'10, 180lbs, wants to have discrete, fun times with attractive women. In the 510 area. **T7591**

**SEEKING LARGE/OBSE WOMEN...**  
who, likes myself, is shy and inexperienced, and is interested in clean, healthy fun. I'm a DWM, 38, 6', 200lbs. Age unimportant, discreet ok. **T7501**

**SUBMISSIVE BLACK WOMAN?**  
Very experienced, attractive, fit WPM, dominant master, well-endowed, seeks submissive African-American woman to join in the fun. Beginners welcome. San Fran only. **T6966**

**SEX COUPLE SEEKS...**  
sweet, sensuous siren for erotic adventures. You dream of us as we do of you, lady. Join us: live the dream. **T7673**

**BATHTUB BACKRUB**  
Attractive, attentive man give great candlelight massage. Excellent listener. All boundaries respected. **T7525**

**SEEK SEXY WOMAN**  
I'm looking for a hot woman in the Hayward area to hook up with. Call me today, you'll love the pleasure you get! **T7499**

**READY FOR THE EXPERIENCE**  
You're 60+, interested in meeting a married WM, 40, 5'11", 198lbs, good-looking, who will satisfy all your needs. **T6054**

**NEEDS SEXUAL HEALING**  
SWM, 38, brown/blue, quite, very lonely, sexual, romantic, looking for that particular one lady who shares the same. Well-endowed. Must see 6-pack. **T7446**

**LOOKING FOR SEXY WOMAN**  
Two men looking for hot, erotic woman for fun and entertainment. Please call us and let's go wild. **T7736**

**OPEN AND FREE**  
Looking for anyone to have hot, safe fun with. Please be uninhibited, adventurous. D/D-free. **T7369**

**HOT TONGUE**  
Always come; guaranteed. No reciprocation needed. Females only. Must be clean, healthy, IF shaved. You get a bonus. Latin male, 21. My tongue never forgets. **T7374**

**YOU'RE THE STAR**  
Sex on screen I insulting. Be my star in your dream love scene. Attentive, generous SBM, 25, athletic, seeks witty, athletic SF, 20-35, sexy eyes. **T7302**

**ATTRACTIVE YOUNG MAN...**  
in search of petite, sexy female for good, intimate times together. Give me a call! **T7643**

**ASIAN SUBMISSIVE...**  
sought by good-looking WM, 38. Likes younger, will consider all ages and races. Friendly, not pushy, but wants to be dominant. Possible slut/slave. **T7294**

**FUN TIMES**  
SWM, 34, erotic, adventurous, would love sensual evenings at home with an uninhibited, open-minded woman of any age. **T7189**

**ARE YOU PRETTY...**  
in panties? Handsome, sexy SWM desires TS/TV or CD who likes wearing lingerie, heels, for intimacy and romance. Blonde with red lipstick a plus! **T7182**

**BOOTY AND THIGH MASSAGE**  
Let's trade massages in the hot tub. Call today and we'll do it now. **T7175**

**NO TALKING**  
Seeking lonely moms who need a little on the side. Meet at a hotel. No words exchanged, just good sex then part ways. Shhh... **T7113**

**SAFE, BLONDE LADIES**  
This gentlemen seeks to meet tall, blonde ladies under 45. Be healthy and interested in traveling, concerts, sports (especially tennis). For discreet relationship. **T7651**

**PYROTECHNICAL MAN**  
SWM, 56, heated heart, smoldering spirit, sizzling mind, lust shape, misses igniting match; woman, with exceedingly busty, shapely form. **T6288**

**CLEAN CUT**  
WM, seeks lady to admire, worship, and masturbate. Any age/race, be sincere. **T6851**

**SPANKING ANYONE?**  
Good firm hand for naughty girls in need of a good firm spanking. **T6219**

**YOUNG REDFORD LOOK**  
Attractive WM, 43, 6', 170lbs, auburn/blue, stable, healthy, secure, loves biking, and beachwalks. Seeking fun, open-minded, healthy, trim women for mutually enjoyed relationship. **T5558**

**EXTRA CURRICULAR FUN**  
Youthful SWM, 42, 6', 165lbs, auburn/blue, very handsome, healthy, stable, friendly. Seeking S/D/F, up to 40, healthy, trim, fit, for mutual adult fun. **T6137**

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**INTENSE ORAL PLEASURE**  
Satisfaction guaranteed, no reciprocation. Females, any age/race. Be clean, healthy, wet, I'm clean, easygoing, very talented tongue, love to lick. **T5695**

**TOP GUY SEEKS PERMANENT...**  
playmate. WM, 52, 6'2", 200lbs, blond/blue, over 20 years experience with SM and more, seek petite, slender bottom girl, 35+, for long-term, kinky, alternative lifestyle. **T5581**

**FULL-FIGURED ONLY**  
Handsome SWM, 40, 5'9", 185lbs, seeks attractive full-figured female for fun times. **T7580**

**SUBMISSIVE, HANDSOME, MUSCULAR**  
Financially secure SWM, 51, 6', 215lbs, seeks dominant, busty W/HF, 34-46, to serve a long-term relationship. **T4711**

**LOOKING FOR OPEN-MINDED...**  
females, for some fun, drama-free times. Let's just enjoy each other. Nothing long-term. **T7515**

**HOT, SEXY ITALIAN**  
Attractive male, muscular build, looking for female to have really hot conversations with. Let's see how turned on we get with fantasy. **T7522**

**WANTS INTIMATE ENCOUNTERS...**  
with women who are looking for the same. Attractive, Italian male, 48, 6'3", sensuous, fit, enjoys foreplay, seeks woman, 30-50, for intense lovemaking. **T6319**

**GENEROUS GENT**  
Cultured, rural man, 6'1", 200lbs, long brown-gray/green, semi-retired, lots of time and means for fun, seeks sweet, trim lady for long-term arrangement. **T7445**

**men seeking  
men**

**FIRST TIME BI EXPERIENCE**  
SWM, blond/blue, young, tall, athletic-looking, seeks sexy Bi, married, Asian, or white male, generous sugar daddy, possible long-term fun. Wife must approve. **T2340**

**STRIP NAKED**  
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play for trim-waisted guys born after 1960. **T2955**

**JOE MUSCLE**  
Handsome, straight/curious, muscular male, seeks other similar guys, 25-35, willing to experiment. Let's hook up and get naked. No LTR. **T7523**

**STRAIGHT, HANDSOME MAN, 30S**  
Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. **T1138**

**DOMINATE ME**  
Straight looking divorced guy, 41, good build. Needs a guy like me to call me names and worship your cock and butt. Harry a plus. **T4094**

**VERY SUBMISSIVE BOTTOM**  
Pretty, feminine SWM, 5'2", 125lbs, smooth, very passable crossdresser, seeks very dominant, aggressive, older, hung male who likes crossdressers and possibly BDSM. Race open. **T7509**

**LATIN LUST**  
Slim Latino, 30, 5'10", 160lbs, top with very nice tool. You must be W/H as well, 21-35, and a hot, aggressive bottom. Your place only. **T7174**

**BOUND & GAGGED**  
GWM, 45, 5'10", 160lbs, fit, hairy, loves being up/gagged men, watching him struggle. No leather/S&M (spanking OK), just fun tie-up games. Tie me up too. **T6887**

**SUPPERY RECTAL EXAM**  
Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. **T2704**

**SEEKING MUSCULAR GUYS**  
Jerk off, dirty talk, phallic worship freak. Oakland GJM, 49, seeks partying, bonding buddy, meet at your place, drinking, smoking, no physical contact. Age/size/race/looks unimportant. **T3811**

**STRAIGHT OR BIM**  
Easygoing male, 42, seeks masculine, safe, discreet guy, with very trim body, who would like to get together for 1 or more erotic sessions. **T3856**

**SUBMISSIVE MIDDLE-EASTERN**  
Masculine, attractive, affectionate, youthful, hairy SM, 43, 5'10", 155lbs, trim goatee, with accent, seeks strong, dominant man, HIV+, for intense intimacy and serious connection. **T3809**

**NAKED FANTASIES**  
Photography, strip poker, strip search, prison guard, you name it! Safe, lean, straight-acting guy, 43, seeks similar male, 20s-40s. Sunnyvale. **T3149**

**BEER AND SEX**  
Let's loosen up with a few beers, talk about sex, get naked and play. Masculine BWM prefers in shape, straight-looking guy with slim waistline. 21-44. **T6321**

**NAKED IN THE SHOWER**  
Slender, masculine WM, seeks similar guy, under 45, who would enjoy some good clean fun, with warm water and a bar of soap. **T3465**

**FOREIGN OR NON-WHITE**  
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship or intimate fun. **T6286**

**WHY SCRUB YOUR OWN FLOORS?**  
Submissive, crossdressing BWM, experienced housemaid, seeks someone to love, honor, and obey; entertain and amuse. **T7367**

**WANTED**  
someone to take care of my large rod, large load waiting. **T1402**

**EROTIC SENSUALITY**  
Do you like gentle touching, body contact, naked exploration? Thin swimmer, without a girlfriend, wants to hook up with similar guy. **T6198**

**COMPLEMENTARY MASSAGE**  
Strong-handed, straight-acting, guy, 44, offers a soothing, sensual, touching experience for trimmed-bodied, masculine guys, 18-40s. **T5908**

**ASIAN SPECIAL**  
Special service for white male bi/married OK. 20-55, by Asian male 5'6", 125lbs, 34. You won't be disappointed. **T7594**

**KNEEL DOWN AND SERVICE ME**  
I'm looking for submissive men to get on their knees before me. Must be able to provide excellent oral, maybe more. **T7510**

**PLEASE SPANK ME**  
Small, slim, adult boy needs father figure for regular spankings. **T7371**

**ORAL COMMUNICATION**  
Male, 58, interested in meeting mature, discreet people my age and older to share various compatibilities and also oral communication. **T6846**

**DOMINANT TOP**  
Looking for straight-acting bottoms for role-playing and uniforms. Seeking bottoms eager to please. Rough or nasty. Give me a call. **T7112**

**SEEK NEW EXPERIENCE**  
Healthy, married WM, 38, 6', 200lbs, interested in trying a threesome for the first time. Ok with bi. Age unimportant. **T6918**

**LOOKING FOR ADVENTURE**  
Straight, good-looking BM, 48, playful spirit, looking for a bottom to play with. Let's go. **T7733**

**BORED WITH STRAIGHT SEX**  
Good-looking, straight WM, 34, but very curious, seeks hot, physically fit male couple, 20-45, to seduce me into the pleasures of an all-male sex threesome. **T7659**

**women seeking  
women**

**LOOKING FOR INTIMATE ENCOUNTER**  
Stunningly attractive BIF seeks the same for very intense, hot times. Let's see how we can please each other. **T7361**

**PASSION NEEDED**  
Attractive, light-complected BF, 19, craves 18-25-year-old cute, petite, big-titty woman for weekly sexual pleasure! Must have own place, be STD-free, ready and willing. **T7720**

**WORSHIP US!**  
Sexy couple seeks generous individuals, to treat us like royalty. Dress us up, show us off. He: 27, 6'2", She: 25, 5'6", both beautiful. **T7123**

**DISCIPLINE PROBLEMS?**  
Too soft-hearted to punish partner properly? Retired teacher, experienced with palm, paddle, and whip, will make her naughty bottom hot and red. Authentic results. **T7436**

**HOT PASSIONATE COUPLE**  
Both very attractive, youthful, dark-haired, she: 35, busty, sexy, curvy body. He: 40, athletic, well-built body. Seeking very attractive BIF, erotic adventures, can travel. **T6763**

**FIRST BI TRY**  
Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel, seeks safe, petite, disease-free couple with B/M, possibly discrete LTR. **T1489**

**LOOKING FOR PLAYMATE**  
Do you like to party? Blonde babe looking for playtoy (female) for myself and financially secure boyfriend. You: 18 plus. **T7268**

**EXOTIC COUPLES/WOMEN WANTED**  
Couples and sexy oriental, Middle Eastern, Indian, and Hispanic women for hot uninhibited sex, for this young, athletic, tall, blonde/blue guy. **T2271**

**TWO FEES IN A POD**  
Couple who loves to pee on and be peed on, looking for other attractive couples who want to explore other fetishes. **T9976**

**BI CURIOUS MALES**  
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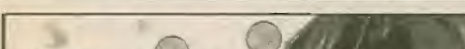
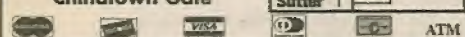
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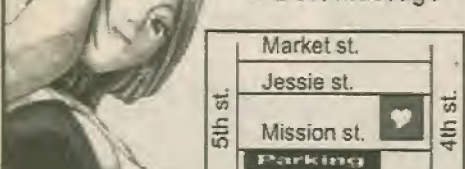
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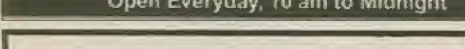
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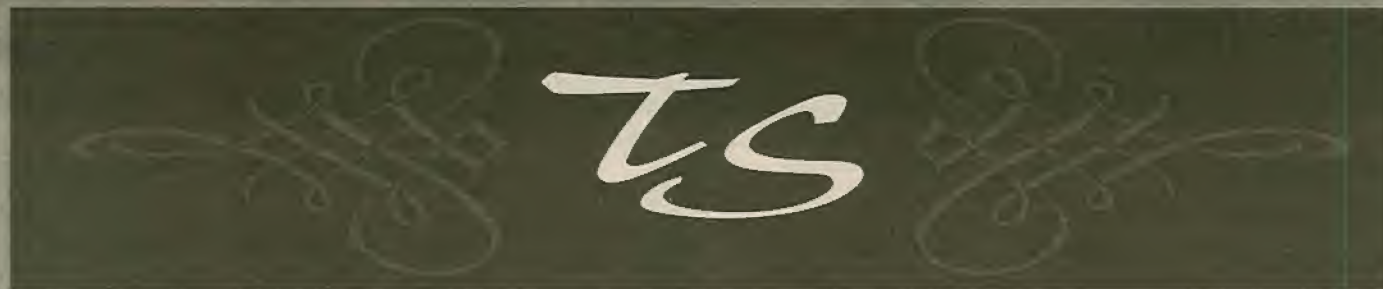
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Male volunteers with male pattern hair loss and female volunteers with female pattern hair loss are needed for a UCSF photographic assessment. If you have NOT used minoxidil (Rogaine) or finasteride (Propecia) within the last 12 months, are between the ages of 18 and 45, and are in good general health, you may be eligible to participate in this photographic assessment. If you qualify, you may receive free medication and financial compensation. For more information, call the UCSF Hair Research Center at (415) 476-3636 or (415) 476-3638.



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